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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKSTRASSE 17.

June 26, 1902.

THE second novelty which the Stuttgart Court Opera personnel brought out at Kroll's during my recent absence from Berlin was Felix von Weingartner's "Orestes," the première of which took place on Sunday, the 15th inst.

For a change I should like to quote here the "pronouncement" of M. Marschalk, one of the most modernly minded of music critics, who utters himself in the *Vossische Zeitung* as follows:

"If Felix Weingartner undertook the task to adapt to the demands of the modern operatic stage so monumental a work of tragic art as the 'Orestia' of Æschylus, we dare not doubt that he was incited thereto by only the purest of artistic motives. He does not belong to the number of those who make of opera composing a paying business, who in their hasty care for a suitable libretto tackle every subject that comes in their way, no matter whether it is adapted or not to their individual demands in special, or to those of music, of opera, of the music drama in general. Myth, legend, fairy tale, history, knightly robber and bourgeois romanticism, war anecdotes, criminal cases, scenes from modern and most modern peoples and high life and other matters, we notice, are utilized; every corner of literature is being searched, classical dramatic masterworks are being ransacked and butchered for the purpose of being drawn into the opera mud. We recognize no deeper meaning, no guiding principle, than in the grotesque motliness and jumble of these appearances. As a man of fine education Weingartner, whose creations show an undeniable trait toward grandeur, was naturally attracted by the earnestness and elevation of the tragedy of fate of Æschylus. From sincerest emotion sprang the impulse of his musical trilogy. That his labor is honest, free from frivolous side purposes of any sort, secures for it our sympathies; but as a work which will last, which will perhaps exert an influence upon the development of the music drama, we cannot consider it. If in the makeup of Weingartner the finesse of general culture were mixed with naïve cognition, with the productive power of genius, he would have recognized in advance the fruitlessness of his undertaking. At least, however, he would have comprehended that the poetic and musical capabilities of a greater one than himself were needed for the molding of the 'Orestia' into a form which would do justice to the demands of our modern art taste.

"If one leaves out of the question that a complete overthrow, a tearing down and rebuilding, would have been required, one must admit that the adaptation of the 'Orestia' has been accomplished by a skillful hand. To do away entirely with the gods and goddesses, who with Æschylus were no longer purely mythological figures, but the bearers of ideas, would have been meritorious. The Erinnys or Furies, for instance, the dreadful goddesses of imprecations and revenge, the personifiers of a bad conscience, are scarcely adaptable for representation upon a modern stage. One must realize thereby that Æschylus' audiences brought along the knowledge of the myth and the religiousness upon which a more deeply touching effect is dependent. We today also have the knowledge, but if we wish to see in the by no means dreadful chorus ladies anything more than ladies of the chorus, we can arrive at so doing only by the roundabout way of reflections and acceptations of the brain. Weingartner stuck severely—all too severely—to Æschylus.

"The first part, 'Agamemnon,' which treats of the return from the Trojan war of Agamemnon and his being murdered by Clytemnestra and Ægisthus, lost considerably through cuts and contractions. A simplification would have been preferable. One nuance of Weingartner cannot be commended at all. In an interpolated scene he makes Clytemnestra send Ægisthus to the city where he

is to recruit lancers. 'Remain in hiding, till of the ready deed thou hearest; then come by them protected and take thine own.' First of all, it may be taken for granted that a princess has command over a bodyguard, and, secondly, is the absence of Ægisthus during the murder psychologically not justifiable. The nuance is also unnecessary and poor. The spreading of the purple carpet which Agamemnon, in order not to rouse the envy of the gods, wants to touch only with naked feet, might have been safely omitted, because it treats a motive quite foreign to our feelings.

"The second part, 'The Sacrifice Offered to the Manes,' which embraces the murder of Ægisthus and Clytemnestra on the part of Orestes, creates a stronger impression, because in it the eternally male in tragedy finds most powerful expression. The changes Weingartner made in the scene of Cilissa and Clytemnestra are both skillful and happy. Eliminated is the first meeting between Orestes and his mother. The later exposition between the two is also in its musical delineation carried up to a very strong effectiveness.

"The third part, 'The Erinnys,' treats of the persecution of the matricide Orestes on the part of the Erinnys and of his final atonement through which the Erinnys are appeased and changed into well meaning goddesses, the Eumenides. The 'Orestia' was being performed at a time when the democratic party in Athens planned to overthrow the Areiopagos the last remnant of aristocratic institutions. Æschylus wanted to warn the Athenians, for which reason he brought upon the stage the instituting of the Areiopagos through Pallas Athene, a myth which was deeply rooted in the consciousness of the nation. To the Greeks, therefore, the instituting of the Areiopagos was the most important thing. Weingartner, however, would make only poor use of it in the economy of his music drama. In order to give more variety to the third part he hit upon the idea to send Orestes, instead of by the advice of Apollo to Athens, by the counsel of the gray prophetess of Apollo to Hades, where he is to win the salvation he longs for. The scenes in Hades are therefore of Weingartner's own invention. That the listener, after having already seen the spectre of Clytemnestra, now in the nether world, also encounters the ghosts of Agamemnon and Cassandra, is, I am sorry to say, somewhat too much of a good thing. At the close Weingartner makes Pallas Athene utter a few prophecies, in order thus to round off the subject matter of the drama. For the Greeks, however, 'the drama,' in the modern sense of the word, was not at all the main thing. The last scene was of excellent effect through the stage picture and external vivacity. The inner proceedings, however, left everybody perfectly untouched.

"Weingartner's music is in the highest degree eclectic. It is everywhere fine and intellectual, and in some of the chorus it also finds its way through the heart to the ear. But to be exposed to it for four long hours is no pleasure, no enjoyment, and the final result is a feeling of great tiredness. What is so especially fatal in it is the circumstance that the music shows no inner motion, that what Wagner described as the 'melos' does not press forward, does not proceed. It is, so to speak, a regulated noise, which possesses no powers of suggestiveness. I don't perhaps go too far if I maintain that every musician of brains and taste, by means of an ample technic of composition and a sufficient knowledge of musical literature, should be able to write just such music. Weingartner is so sympathetic and earnest an artist, one who has won so much merit regarding the musical life of Berlin, and who is a conductor of such extraordinary initiative and refinement of feeling, that one regrets doubly to have to say bitter things about his work. It is true that Propertius says: 'In magnis voluisse sat est.' We, however, are more exacting and de-

mand that the ability does not fall too far below the aim. Perhaps the desire for great deeds is the tragic fate of Weingartner. He surely could be of more importance to the world if he would walk in the ways which his talent indicates.

"The performance on the part of the guests from Stuttgart greatly benefited the work. For some of the roles one might have wished representatives with bigger voices, but everything was artistically well rounded off, a merit which must be conceded to the performances of the Stuttgarters generally. In Hugo Reichensberger was recognizable an in every respect pre-eminently gifted conductor. The principal praise for the successful performance is due to him. Among the impersonators the ladies Wiborg, Zink, Schoenberger, Rheinisch and Hieser, and Messrs. Helm, Giesswein, Fricke and Schaezle distinguished themselves. The merit for the mounting of the work belongs to August Harlacher, and to Herr Brandt that of the scenic decorations. Excellent were the orchestra and chorus."

The above criticism I had read before I heard the trilogy myself. You will notice that it says nothing as regards the reception of the Orestiad on the part of the public. Reliable information was given me to the effect that the three one act music dramas failed to find favor with a representative Berlin audience. The first repetition of "Orestes" was very nearly empty. Then Weingartner came to the rescue of his work and conducted the third performance in person. This was the one I attended, and his personal friends, who were present in large numbers, and had brought along a lot of stored up enthusiasm which they unloaded all during the evening, made this repetition of "Orestes" seem like a great success, at least to the uninitiated. It could not blind an old experienced opera frequenter like myself, however, and I am of the same opinion as Mr. Marschalk, viz., that Weingartner's work has no future. I also generally agreed so completely with my esteemed colleague's judgment that I preferred the not so easy task of translating his criticism for you to writing my own, for I could not have expressed myself as tersely and strikingly.

"Orestes" will be given once more under the conductorship of the composer, and Karl Weis' "Polish Jew," about which I wrote last week, will also be produced once more and in the presence of the author before the Stuttgart guests will depart. They also promise us a performance of Puccini's "La Bohème," and will wind up their stagione on the 30th inst. After that Kroll's, or, rather, as it is now officially called, the New Royal Opera House, will for the remainder of the summer be occupied by an operetta ensemble under the management of the Royal Intendancy, but with Ferencz as director.

The Royal Opera House closed on the 22d inst. for the annual summer vacation of two months, and will not be reopened until August 22. Several guests of more or less—mostly the latter—importance appeared there before the close of the season, but you will miss nothing if no notice is taken of them in these columns.

For the coming season the Royal Opera House intendancy promises the following remarkable list of novelties and newly studied versions of older works: First of all, Max Schillings' "Der Pfeifertag," which is to be brought out by the middle of September. I attended the initial performance of this work at the Schwerin Court Opera House a little more than two years ago, when I gave a description of this, one of the most important among new German operas. For October we are promised Richard Strauss' "Feuersoth." By the end of November Charpentier's "Louise," about which James Huneker wrote with enthusiasm after he saw it in Paris last summer, and which opera has been given with great success in Cologne, Hamburg, Frankfurt and Leipzig, as well as in some other German opera houses, will finally also be produced at the Berlin Royal Opera. On the occasion of some guesting appearances of Mme. Nuorina, from Paris we are to hear Massenet's "La Navarraise," and in conjunction with it a two act opera, "Le Carillon," by Urich. For the second half of the season Massenet's "Manon" will be prepared for first performance in Berlin, which city, curiously enough, has never before had any of Massenet's operas in its repertoire. Whether it is due to the influence of H. M. the Emperor or not, I don't know; at any rate we are to hear then also Gluck's "Iphigenia in Aulis," newly studied and in the version of Richard Wagner. The latter's "Tristan und Isolde" will also be newly studied, with Kraus, if he is not indisposed, in the male title role. Furthermore, "Hans Heiling," "Cosi fan tutte," "Mignon" and Verdi's "Otello" will be put on again in "newly studied" representation. Bertram, the big Bavarian bass baritone, will appear as "guest" in some of his principal parts. The 400th performance of "Fidelio" will be made the occasion of a festive commemoration.

Berlin is at the present time in the midst of the public examination concerts given by different conservatories, the principal ones among which are the old renowned

Stern and the equally well reputed Klindworth-Scharwenka institutes. Of the piano class of Moritz Mayer-Mahr, one of the best pedagogues at the latter conservatory, I heard some excellent proofs of the progress of some of the pupils, and of the quantity as well as quality of what is being taught there you will be able to form something like an adequate idea if you peruse the following extensive program, which was performed on the two afternoons of June 18 and 19. Here it is in its entirety:

PROGRAM.

Concert, C dur (I Satz).....	von Weber
Frl. Alice Blanck.	
Sonate, D dur, für 2 Klaviere (I Satz).....	Mozart
Frau Emmy Born und Frl. Elisabeth Weber.	
Etude, Repos d'amour.....	Henselt
Warum? (Fantasiestück).....	Schumann
Frl. Gertrude Ernst.	
Etude, E dur.....	Chopin
Rigoletto Paraphrase.....	Verdi-Liszt
Frl. Wanda Flatow.	
Fantasie, G dur.....	Schubert
Frl. Martha Haase.	
Sonate, Fis dur, op. 38.....	Beethoven
Mazurka, op. 16.....	X. Scharwenka
Frl. Hedwig Hanne.	
Präludium und Fuge, D dur.....	Bach-d'Albert
Bénédiction de Dieu dans la solitude.....	Liszt
Otto Kunitz (from California).	
Sonate, D moll, op. 31 (I Satz).....	Beethoven
Barcarolle.....	Rubinstein
Frl. Anna Millies.	
Sonate, Cis moll, op. 27.....	Beethoven
Mme. Rachil Mounblitt.	
Sonate, C moll.....	Mozart
Frl. Anna Mulnier.	
Etude, La Fileuse.....	Raff
Frl. Elisabeth Ohloff.	
Sonate, D moll (I Satz).....	von Weber
Herr Wilhelm Faust.	
Arabeske.....	Schumann
Frl. Marie Rosenfeld.	
Waldscenen.....	Schumann
Frl. Clotilde Schaedel.	
Konzertstück, F moll.....	von Weber
Frl. Margarethe Schneider.	
Englische Suite, A moll.....	Bach
Allegro, H moll, op. 101, No. 3.....	Ph. Scharwenka
Herr Adolf Stark.	
Concert, G moll (II und III Satz).....	Mendelssohn-Bartholdy
Frl. Anna Tschaschel.	
Faschingsschwank.....	Schumann
Etude, En route.....	Godard
Herr Ignatz Waghelter.	
KAMMERMUSIKKLASSE.	
Sonate, Es dur, für Violine und Klavier.....	Mozart
Frl. Eva Behrendsen und Frl. Käthe Haase.	
Sonate, G dur, für Violine und Klavier.....	Beethoven
Frl. Gertrud Steiner und Miss Bessie Craig.	
Sonate, Es dur, für Violine und Klavier.....	Rheinberger
Frl. Gertrud Warburg und Frl. Käthe Barschack.	

The fourth public pupils' performance of the Stern Conservatory took place at the Beethoven Hall on Sunday last at noon, and proved to be a most ambitious affair, with orchestra, soloists and various conductors, as you may glean from the following program:

Klavierkonzert, Es dur (I Satz).....	L. van Beethoven
Herr Sally Gutkind aus Berlin.	
Klasse des Hofpianisten Herrn Alfred Sormann.	
Dirigent, Herr Siegfried Landecker.	
Kapellmeisterschule, Herr Kapellmeister Hans Pfützner.	
Violinkonzert, A dur.....	Chr. Sinding
Max Donner aus New York.	
Klasse des Direktors.	
Klavierkonzert, A moll (I Satz).....	R. Schumann
Herr Siegfried Landecker aus Thorn.	
Klasse des Herrn Anton Foerster.	
Dirigent, Herr Ernst Hohlheid.	
Kapellmeisterschule des Herrn Hans Pfützner.	
'Cellokonzert, D moll (I und II Satz).....	Goltermann
Frl. Mara Schkolnik aus Odessa.	
Klasse des Königl. Kammermusikern Herrn Eugen Sandow.	
Konzertstück, F moll, für piano.....	von Weber
Frl. Elfriede Engelbrecht aus Steglitz.	
Klasse des Frl. Emma Koch.	
Dirigent, Herr Oscar Mehler.	
Klavierkonzert, F moll (II und III Satz).....	Chopin
Miss Elsie Hamilton aus Adelaide (Australien).	
Klasse des Herrn Prof. Ernest Jedliczka.	

Bass Arie aus der Schöpfung.....	J. Haydn
Herr Georg Binkebank, aus Berlin.	
Klasse des Herrn Wladyslaw Seidemann.	
Dirigent, Herr Max Hoehne.	
Klavierkonzert, G dur (I Satz).....	L. van Beethoven
Frl. Kaete Jödel aus Elbing.	
Klasse des Herrn Felix Dreyschock.	
Dirigent, Herr Siegfried Landecker.	
Violinkonzert, E moll (II und III Satz).....	Mendelssohn
Herr Petrescu Woika aus Kronstadt (Siebenbürgen).	
Klasse des Herrn Issay Barmas.	

All of the pupils I heard seemed to be decidedly well taught and showed a considerable degree of advancement. Notably was this the case with the young New York violinist, Max Donner, from the class of Director Prof. Gustav Hollaender. The technic and conceptional strength with which he mastered the by no means easy Sinding Violin Concerto proved him to be an artist of merit and great promise. Mr. Donner, after four years of tuition from Professor Hollaender, leaves the Stern Conservatory with the end of this term and intends to return to New York, where I feel sure a bright future is awaiting him.

Another all around gifted young fellow is Siegfried Landecker, who, as a conductor of the orchestra, proved himself equally as excellent a musician as he did show himself a firm, thoroughly musical and in every way well equipped pianist in the performance of the Schumann Concerto.

A few weeks ago I gave my candid and by no means very candid opinion upon His Majesty the Emperor's remark about the boisterousness of Wagner's music and his preference for Gluck. I now take pleasure in translating for you an equally outspoken letter on the same subject, written by no less an authority than Hans Richter. After a performance of "Tristan" at Paris, which he had attended, the great Wagner conductor wrote as follows to one of his friends, who handed the letter for publication in the *Cri de Paris*:

"PARIS, June 8, 1902.

"DEAR FRIEND—Yesterday I attended in Paris a performance of 'Tristan' in the German language. Partially French artists even were concerned in the cast, who specially for this purpose had studied German. Who would have thought this possible a few years ago? The performance was excellent; Cartot the conductor, the soloists and the orchestra all were equal to their task. No hesitating, no groping, no stuttering! The impression upon the audience was an overpowering one. During the performance there reigned a silence as in church; after each act enthusiastic ovations! My highest regards for this French public!

"For the French, therefore, Wagner's music is not—'too noisy'! When I read this now well known utterance of the German Emperor I had to think involuntarily of his grandfather. In the year 1876 I had the honor by the side of the master to be permitted to receive Emperor William I at the station in Bayreuth. One could not expect from the aged monarch, who had grown up in different traditions, a full understanding of Wagner's art, but this man of strongest sense of duty had come because he knew how to esteem in 'Bayreuth' a 'national work.' If the true kernel of Wagner's art indeed ever remained hidden to the venerable old man, his high mindedness and kindness of disposition did not permit him by means of a scornful criticism to offend the feelings of those who in Wagner's works find their highest satisfaction, and who in the creator of them reverend one of the greatest of German masters.

"Truly yours,

HANS RICHTER."

Berlin at the present moment is full of Americans. Hugo Sohmer, the well known New York piano manufacturer, passed through here last week on his way to St. Petersburg. I saw Ernest Catenhusen, the conductor and vocal teacher, in company of Lili Lehmann. With Leon Wachner, the director of the Milwaukee German Theatre, I

spent a pleasant hour or two behind some bottles of Moselle, together with the American baritone Arthur van Ewyck, the American concert tour of whom Wachner will manage. We were not alone, however, for Bratter, my amiable Berlin colleague, who here represents the New York *Staats-Zeitung*; Hugo Kaun, the composer; the handsome Mrs. van Ewyck, and the Berlin soprano, Miss Meta Geyer, were in this jolly party.

Dr. Florence Ziegfeld, the director of the Chicago Conservatory, is in Berlin, and as usual stopping at the Hotel Bristol. He is on one of his annual hunts for teachers for his institute, but so far has made no conquests yet of importance.

I learn from private sources that Sophie Menter, the famous pianist, has sold for the sum of 800,000 kronen Austrian money (about \$125,000) her beautifully situated castle, Itter, in the Tyrol.

Grazziani, a somewhat eccentric vocal teacher of Italian birth, who has a number of American pupils and is living close to THE MUSICAL COURIER office, right here in the Linkstrasse, a few nights ago either accidentally or intentionally took an overdose of morphine, but survived.

The city of Leipsic has bought from Klinger for its museum the Beethoven monument, which has quickly gained fame through the many conflicting criticisms upon its merits as an art work, and excellent pictures of which appeared in one of the recent issues of THE MUSICAL COURIER. The price paid to the artist is said to be 250,000 marks (\$60,000), the greater portion of which sum is to come from the city treasury, while the remainder of the amount is to be covered by private subscriptions.

Antonin Dvorák has finished a new opera entitled "Armida," the first performance of which will be given at the new Czech Theatre in Pilsen.

Among the callers at this office during the past few days was Bruno Gortatowski, the eminent piano pedagogue from the staff of the New York National Conservatory; Alma Stencel, the gifted young pianist, who began her studies under Godowsky and is full of enthusiasm for her new teacher; Arthur van Ewyck, whom I mentioned above and whom you will all hear and admire next season; Richard Arnold, the concertmaster and vice president of the New York Philharmonic Society, who agreed with me that there is something rotten in the musical life of the American metropolis and that it will grow more so during the coming season, but that there may and possibly will come a change for the better in the season of 1903-4. Then there was my true and trusted old friend, Louis Michaelis, of New York, who never changes from one year's end to the other, but always remains the same amiable and lovable old fellow. Lastly, my young assistant and most valuable standby, Leonard Liebling, came to bid me good-by. He will leave Berlin next Tuesday on the Kaiser Wilhelm der Grosse, to return to his native land.

O. F.

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THE INTERNATIONAL SOCIETY OF PIANO TEACHERS AND PLAYERS.

First Annual Meeting Held at the Berkeley Lyceum, July 5 and 7.

WHILE several hundred thousand New Yorkers were enjoying their extended holiday Saturday, July 5, the International Society of Piano Teachers and Players opened the first annual meeting at the Berkeley Lyceum, No. 11 West Forty-fourth street. Delegates from the West and South, from Europe, New Jersey, New England and Greater New York crowded the pretty little auditorium, and, what seemed highly appropriate, listened first to a group of piano solos, played by William Alfred White. Miss V. Louise Meert, soprano, gave the next number, and after her solo A. K. Virgil, the vice president of the society, gave a most instructive address on the history of the society. The speaker's earnest manner and convincing arguments made a deep impression upon the audience. He explained that the effort to establish a fundamental system of piano instruction upon consistent and logical educational principles was begun more than thirty years ago, and that for many years he had "felt the need of the assistance and earnest co-operation of intelligent, honestly disposed teachers." The speaker explained that he had two special objects in view in working to establish the International Society—first, to secure from teachers the much needed help in the special educational work; second, to in turn assist in their work those teachers who are trying to teach the truth. He pointed out the many difficulties to be overcome, and said that, in the words of Robert Hall, "we are confronted in our efforts for progress by antiquity, custom and authority."

Mr. Virgil maintained that "superior results will follow a faithful carrying out of the educational principles advocated by the International Society," for "special attention is given first of all to the development of the mental and physical powers of the teacher," the society clinging "tenaciously to the great principle which never has and never can be refuted, namely, that nothing consummate ever has been or ever will be accomplished by a person of a weak, inactive body or mind." The members of the International Society, urged the speaker, "should keep steadily in view the main purposes which a system of education in the study of the piano ought to fulfill, remembering that the most prominent are improved methods of instruction, higher qualifications of teachers and a stronger conviction on the part of the public regarding the value and importance of consistent methods of teaching." Mr. Virgil was pleased to say that, notwithstanding less than one year had elapsed since the International Society came into existence, almost every State in the Union, also England, Germany and France, were represented on its membership roll. He said he sincerely hoped that during the meeting and during the teachers' session which was to follow the meeting every member of the International Society and all who desired to become members would take pains to gain a complete knowledge and understanding of facts—in other words, a complete knowledge of the theories and educational principles which it is hoped through this organization to establish.

Mr. Virgil followed his paper by a few apt remarks, in which he introduced the president, Dr. E. F. Bartholomew. Dr. Bartholomew, the author of a valuable work entitled "The Relation of Psychology to Music," chose as the subject of his address "The Educational Mission of the International Society." The society has been especially fortunate in its choice of a president. Dr. Bartholomew's quiet, dignified manner, the nobility of his sentiments, and his knowledge of educational matters make him in every way admirably fitted to fill this important position. His refinement and spirituality are such that it

is not only a pleasure but a real inspiration to come in touch with him.

"The organization of the I. S. P. T. and P.," said the speaker, "marks an epoch in the history of music. The organization of the International Society upon the threshold of the new world of music and this sense of an important mission to perform is a source of inspiration, strength and courage to every individual member. The mission of the society is fundamentally and essentially educational. There is no higher, nobler mission than that of education, for upon this depends everything in the world. Education is something more than mere learning of facts—it is the leading of human souls to what is best and making what is best out of them." Dr. Bartholomew pointed out clearly that "the educational work of the International Society lies chiefly in three directions: First, to establish music on a scientific foundation; second, to cultivate a higher sense and appreciation of musical art; third, to make practical application of pedagogical methods to music teaching. To this noble work the International Society dedicates its best life, energy and thought." The lecturer impressed upon his hearers that "the highest musical achievements rest on knowledge, and knowledge implies study and the severe exercise of intellect. Uneducated intellects never," he said, "reach the pure heights of perfection." He laid stress upon the necessity of thorough preparation for teachers, stating that "general intelligence is not enough, good moral character is not sufficient—the teacher must have technical and professional training, must be versed in the science of pedagogy. 'Acquisition of facts,' said the lecturer, 'is not the whole of the business of a musical education; there is also the deeper and more vital process of assimilation of the facts taught, in order that there may be a free and full expression of personality.'"

A paper was also read by W. A. White, subject, "Ear Training Essential to Artistic Piano Playing," in which it was clearly pointed out that no one can become an artist who has not a highly cultivated ear, and has not developed that power of discrimination which enables him to appreciate tone color and to hear intelligently what he plays.

At the general business meeting at the close of the morning the reports of the secretary and treasurer were read, and these gave proof that the society at the end of this its first year of existence is in a most satisfactory condition.

Fabian Piano Recital.

Saturday afternoon S. M. Fabian, an honorary vice president of the society, gave a recital at the Lyceum, and in spite of the heat played in a way to convince all of his great skill as a virtuoso and gifts as a musician. This was Mr. Fabian's program:

Prelude and Fugue.....	Bach
Sonata, op. 27, No. 2.....	Beethoven
Nocturne, F sharp major.....	Chopin
Etude, A minor.....	Chopin
Scherzo, B flat minor.....	Chopin
Polonaise, A flat major.....	Chopin
Fabel.....	Schumann
Aufschwung.....	Schumann
Petite Valse.....	Henselt
Wiegenlied.....	Henselt
Etude.....	Henselt
Andante and Rondo Capriccioso.....	Mendelssohn
Etude.....	Rubinstein

Evening Reception.

At the reception given at Clavier Hall in the evening the members had opportunity for pleasant social intercourse and interchange of ideas. A very interesting musical program was given, those participating in it being Mrs. Sidney Steinheimer, Miss Agnes Brennan, Philip Cohn, Wade R. Brown, Miss Ethel O'Neil, Mrs. Jessie Hoagland Mitchell, John Rebarer, Mrs. Rose and Miss V. Louise Meert. Miss Meert's vocal solos, which were

rendered very effectively, added a pleasing variety to the program.

Monday Morning Session.

The meeting of the society was resumed Monday morning, July 7. Miss Jennie Wells Chase opened the program with a finished performance of Grieg's Sonata, op. 7. Edward Brigham sang a Mozart aria and a song by Bohin. Mrs. Jessie Hoagland Mitchell played in a finished manner the G minor Bourree by Bach, a Chopin Nocturne (op. 15) and a Toccata by Chaminade.

Dr. Frank J. Campbell, principal of the Normal College for the Blind, London, England, was unable to be present, but a letter which he had sent a few days earlier was read, and in this he insisted upon the necessity of thorough technical training along correct pedagogical lines, saying that "the hand must be trained to be the ready servant of the will; technic scientifically developed establishes a connection between the brain and fingers which surpasses even Marconi's wireless telegraphy."

In the absence of C. L. Lanphere, who was not able to be present on account of illness, Dr. Bartholomew gave a very fine address upon the subject of teacher and pupil.

Frank H. Shepard, the author of "Harmony Simplified" and other valuable works, gave a very instructive lecture upon the subject of "Harmony Made Practical for Piano Teachers and Players." He pointed out the value and necessity to piano teachers and players of a thorough knowledge of harmony, laying special stress upon the advantage of practical work at the keyboard. Logical methods must be adopted in teaching music, he declared, just the same as in other branches of education, then music teaching will cease to be looked down upon. His advice is to do thorough work at the keyboard in the study of harmony before much writing is undertaken, and only after a good practical knowledge of intervals, chords and chord progressions has been gained at the keyboard to resort to paper work. He believes that the study of analysis of chords as found in compositions should be begun as soon as the student has some working knowledge. Improvisation, he holds, is one of the greatest aids to the learner, as it encourages clear and quick thinking and impresses chord progressions on the mind.

Mr. Bryant sent congratulations and good wishes to the society on the occasion of its first annual meeting, and regretted that on account of the illness of his son he could not be present. The election of officers was next in order. The following were either re-elected or elected:

President—E. F. Bartholomew, Ph.D., D.D., Rock Island, Ill., professor of English literature and philosophy in Augustana College and Conservatory of Music.

Vice President—A. K. Virgil, New York, N. Y., and Chicago, Ill., founder and director of the Clavier Piano School, New York.

Honorary Vice Presidents—E. M. Bowman, New York, N. Y.; Dr. Frank J. Campbell, London, England; Mrs. Gertrude H. Mordough, Chicago, Ill.; E. E. Southworth, Scranton, Pa.; Gilmore Ward Bryant, Durham, N. C.; Herr Felix Dreyschock, Berlin, Germany; Samuel Morse Downs, Andover, Mass.; Mrs. Stella Hadden Alexander, New York; Chas. Stieber Cook, London, England; S. M. Fabian, New York.

Executive Board—A. K. Virgil, New York; H. S. Wilder, Boston, Mass.; H. B. Keese, Brooklyn, N. Y.; W. A. White, New York; Samuel Eppinger, New York; Wade R. Brown, New York; A. D. Jewett, George McCoy, and Miss Florence Dodd, secretary of the board, 11 West Twenty-second street, New York.

At the business session Monday morning a letter was read from Herr Felix Dreyschock, Berlin, and a telegram from G. W. Bryant, both honorary vice presidents of the society. Herr Dreyschock expressed his appreciation of the honor shown in making him a vice president of the society, and then said: "I hope and I am sure that the I. S. P. T. & P. enjoys the greatest success. Unfortunately I cannot be present at the meeting, for the examination at the Stern Conservatory will not be finished. I regret I am unable to be there, but my thoughts will be with you and I send you kindest greetings."

The executive board held a meeting at the close of the

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morning session and elected the following advisory council:

Miss L. Eva Alden.....	Terre Haute, Ind.
Miss Emma Ahrens.....	Brooklyn, N. Y.
Miss Harriette Brower.....	New York and Albany
A. D. Bodfers.....	Rock Island, Ill.
Miss Carrie Bordemay.....	Lebanon, Pa.
Wade R. Brown.....	Raleigh, N. C.
Gilmore Ward Bryant.....	Durham, N. C.
John Brady.....	New York
Miss Belle Budenbender.....	Hoboken, N. J.
Horace Clark.....	San Antonio, Tex.
Miss Nellie Chaplin.....	London, England
Miss Susan Cole.....	Philadelphia, Pa.
Philip Cohn.....	Columbia, Mo.
Miss Alice Dixon.....	Waterman, Ill.
Miss Mary E. Dickson.....	Baltimore, Md.
Miss Susan Bray Dungan.....	Ottawa, Ill.
Miss Nettie Ellsworth.....	Rochester, N. Y.
Miss Mary Farrar.....	Philadelphia, Pa.
Mrs. Lillian B. Fitzmaurice.....	East Orange, N. J.
Miss Edna Gerry.....	Topeka, Kan.
Miss Mary Hobart.....	Portland, Ore.
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Mrs. Reed.....	Chicago, Ill.
E. E. Southworth.....	Scranton, Pa.
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Miss Mary Vincent Whitney.....	Plainfield, N. J.
Mrs. Norma Howie Wyson.....	Florence, S. C.

During the year the executive board, with the assistance of the advisory council, will work up courses of lectures and recitals throughout the country.

Hadden-Alexander Piano Recitals.

Mrs. Stella Hadden-Alexander, one of the honorary vice presidents of the society, gave a recital at the Lyceum Monday afternoon before a crowded house. Her program made the knowing marvel:

Toccata and Fugue, D minor.....	Bach-Tausig
Fantasia, C major, op. 17.....	Schumann
Rhapsody, G minor, op. 79.....	Brahms
Nocturne, G major, op. 37, No. 2.....	Chopin
Aus dem Volksleben, op. 19 (Humoresken).....	Grieg
Auf den Bergen.....	
Norwegischer Brautzug im Vorüberziehen.....	
Aus dem Carneval.....	
To a Wild Rose.....	MacDowell

To a Water Lily.....	MacDowell
The Eagle.....	MacDowell
Idyl, B flat.....	MacDowell
March Wind.....	MacDowell
Improvisation.....	MacDowell
Valse Etude.....	Saint-Saëns
Waldeauschen.....	Liszt
Pesther Carneval (Rhapsodie Hongroise, No. 9).....	Liszt

To this stupendous list Mrs. Alexander added the Moszkowski Tarantelle in G flat major, a difficult and brilliant composition. The enthusiasm which greeted her at the close of the printed program did not subside until she responded with her final encores. The playing of this charming artist shows the advancement which her friends predicted for her years ago. Technically strong, musically delightful, her reading of the different masters revealed an uncommon and scholarly understanding. This was only the second time that Mrs. Alexander has played in public the great Schumann Fantasia, and the first time that she put the Bach-Tausig Toccata and Fugue in D minor in her list. Such works are undertaken only by the great virtuosi, and of Mrs. Alexander it may be said she is approaching the day of greater achievements.

Illustrations by the Virgil Technical Club.

Monday evening the delegates reassembled to hear and see the illustrations by the following eight members of the Virgil Technic Club, of New York: Mrs. Hadden-Alexander, president of the club; Miss Bertha M. Hoberg, Miss Jennie Wells Chase, Miss Harriette M. Brower, John R. Rebarer, Miss Grace E. Hodgson, Mrs. Rose, Miss Florence Dodd, secretary of the International Society.

In demonstrating the method and school originated by Mr. Virgil, one of the eight performers was seated at the pianos, while seven took their places at the seven claviars arranged in a semicircle around the piano on the stage. The highly interesting program follows:

Preliminary exercises at the Technic Table, demonstrating the principles of first playing movements, followed by Ex. 43 of the claviars.

Five Octave Velocity Scale Study.

John Rebarer at the piano.

Scale Study in different grades of power.

Prelude and Fugue, A minor.....	Bach
Nocturne, C major.....	Grieg
Caprice Alceste.....	Gluck-Saint-Saëns

Miss Bertha M. Hoberg.

Chord Study with marcato, legato and staccato touches.

Scale in all keys with the fingering of the scale of C, followed by the proper fingering for each scale.

Miss Harriette M. Frower at the piano.

Legato and Staccato Scale Study.

Scale Study in thirds, sixths, eighths and tenths in similar and contrary motion.

Miss Grace E. Hodgson at the piano.

Gigue.....	Bach
Nocturne, op. 34, No. 1.....	Chopin
Noveltte, No. 1.....	Schumann

Miss Grace E. Hodgson.

Time Study, one, three, four, six and eight notes to the count.

Transposition and Accuracy Studies.

Mrs. Hadden-Alexander at the piano.

Expression Scale Study.

Miss Florence Dodd at the piano.

Paper, subject, The Virgil Technic Club: Its Object.

Miss Florence Dodd.

Scale Study in double thirds.

Scale Study in double sixths.

Four Tone Chord Study.

Mrs. Rose at the piano.

Five Octave Common and Dominant and Diminished Seventh Velocity Arpeggio Study.

Miss Jennie Wells Chase at the piano.

Bien Aimée.....Schütt

Polonaise.....MacDowell

Miss Jennie Wells Chase.

Arpeggios in all keys.

Rhythmic Scale Study.

Miss Florence Dodd at the piano.

Accent Scale Study.

John Rebarer at the piano.

Prelude No. 15.....Chopin

Berceuse.....Chopin

Etude, op. 10, No. 12.....Chopin

Valse, op. 31, No. 1.....Chopin

John Rebarer.

Scale Study without and with accent

Chromatic Scale Study.

Miss Bertha M. Hoberg at the piano.

Octave Scale Study.

Miss Jennie Wells Chase at the piano.

Velocity Etudes, op. 299, Nos. 1 and 2 (played connectedly)

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Mrs. Hadden-Alexander at the piano.

Etude.....Liszt

Rhapsodie Hongroise, No. 6.....Liszt

Mrs. Rose.

Before each of the technical illustrations Mr. Virgil made remarks, all of which enhanced the interest of the work done by the clever artists.

Miss Dodd, in her clever paper, stated that the object of the "Technic Club is to prove that true technic is really the art of expression. The art probably which makes the greatest technical demands upon the executant is the art of piano playing."

"The great majority of piano teachers who do pretend to give some attention to the subject technic in their teaching seem to feel in duty bound to apologize to the world for their efforts."

"Technic which does not produce true expression is not artistic technic, therefore the teacher who teaches true technic must have expression constantly in mind. He must not only know what proper expression is when he hears it, but he must be enough of a philosopher to know what will produce it. He must understand the mechanism of the instrument from which the musical effects proceed and he must also understand the wonderful mechanism of the instrument which is the means of causing the effects to be produced."

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time their distinction must be clearly defined, but finally they become one.

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All of the papers and addresses delivered at the meetings of the society were vitally interesting and important, but unfortunately limited space will not admit of fuller reports. The extracts, however, must convince all thoughtful readers and students of the work undertaken by the society and the Technic Club, which Miss Dodd so ably presented in her papers.

That the first annual meeting of the society was held in New York is another matter for congratulation. Let the good work go on.

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MACONDA DELIGHTS QUEBEC.

THE musical features of the diamond jubilee of the St. Jean Baptiste Society at Quebec last month were unusually good. The élite of the picturesque city on the St. Lawrence attended the jubilee concert given in the Drill Hall on the evening of June 23. It was at this concert that Madame Maconda sang, and reports in all the papers referred enthusiastically to her beautiful voice and brilliant singing. Some extracts follow:

... The next number on the program was the solo by Mme. Charlotte Maconda, of New York, the possessor of a marvellous, sweet, well cultivated soprano voice, who rendered with orchestral accompaniment, "Chanson de la Cloche," from the opera "Lakmé." Her singing was a pleasant surprise, especially when her clear, well rounded notes vibrated through the large building and fairly electrified the audience. She was the recipient of unbounded enthusiastic applause and was obliged to sing a second time. Later in the evening she sang F. David's grand air, "La Perle du Brésil," with flute obligato, rendered by Mr. Dumas, of Quebec, and orchestral accompaniment. Her singing in this particular was simply exquisite, and her beautiful voice vied with the flute in clear, resonant dulcet tone, that elicited round after round of applause. Madame Maconda in this instance, like the former, had to respond to an encore. —The Chronicle, Quebec, Canada, June 24, 1902.

Mme. Charlotte Maconda, of New York, also sang with great power and expression. Her singing of "La Perle du Brésil," with flute obligato by Mr. Dumas, of Quebec, and orchestral accompaniment, was very fine and elicited warm and spontaneous applause. —Quebec Daily Mercury, June 24, 1902.

Madame Maconda sang "Où va la jeune Indoue" and "Le Chant du Mysol." Her voice, pure, strong and flexible, was much applauded by the audience. After Madame Albani, Madame Maconda is certainly the greatest singer who has been in Quebec. —Translation from L'Evenement, Tuesday, June 24, 1902.

... Madame Maconda, high soprano, who carried or aroused the enthusiasm of the public, and obtained a triumph without equal. Madame Maconda is very sympathetic, and her voice is one of extreme flexibility and admirable. When the last modulations of the voice were made there was a thunder of applause which lasted several minutes. Like the preceding artists, Madame Maconda gave an encore. —Translation from La Press, June 24, 1902.

In the Drill Hall on the next evening Madame Maconda sang the part of Eve in the performance of Dubois' "Le Paradis Perdu," and her singing on this second occasion was thus referred to in the Chronicle:

Madame Maconda in the part of Eve was also exceptionally brilliant. Her glorious soprano voice is most sympathetic and in the dramatic temptation scene she moved many of her auditors to tears.

Earlier in June Madame Maconda sang at the annual concert given by the Allegheny (Pa.) College Glee Club at Meadville, Pa. Appended are paragraphs from the local papers:

Too much cannot be said in praise of Madame Maconda. It is doubtful if any singer has pleased a Meadville audience so much as the soloist of the evening. In the aria from "Perle du Brésil" Madame Maconda showed remarkable control of her voice. The high notes were reached beautifully and were sustained with a charming tone and strength. Great generosity of encores was shown. —Morning Star, Meadville, Pa., June 19, 1902.

The annual concert by the Allegheny College Glee Club was given in Ford Memorial Chapel on Wednesday evening, and was enjoyed and applauded by a very large audience. The club was assisted by Madame Charlotte Maconda, of New York, a soprano of wide reputation, and who fully sustained all the high praises which heralded her coming. She was given a most cordial reception and very graciously responded to three encores. —The Tribune, Meadville, Pa.

Charles Konedski-Davis.

CHARLES KONEDSKI-DAVIS, the violinist and composer, of 115 West Eighty-ninth street, New York, has closed his studio and accepted an engagement in the Catskill Mountains, at the Fairmont Hotel, for the summer season. Mr. Davis has had a very successful winter in the city, having played eight times in Carnegie Hall for various managers. His last engagement in the city was on July 1 at Y. M. H. A., where he played Farmer's "Air Varié" before a large and enthusiastic audience.

On this occasion his own composition, "Bring Back Those Summer Days," was played by one of his pupils, Henry Solomon, with much expression and a technic which augurs well for his future career as a violinist.

Among Mr. Davis' compositions published this season are "Rozalia," valse de concert, a very pleasing and rhythmic waltz, which is now being played by some of the leading bands and orchestras of the country; "My Heart's Desire," a piano solo in a minor key, of quaint originality, and a violin solo, "Sighing of My Soul," which is now in the press.

Mr. Davis will return to New York and reopen his studio on September 1; in the meantime any communications addressed to the office of this paper will be forwarded.

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"PELLEAS ET MELISANDE."

PARIS, JUNE 26, 1902.

FOR this tardy article on an opera that has been on the boards for just two months today, my only apology is that so much has been said against it and such superficial criticism written about it that it seemed to me as if a feeble voice raised in its support would not come amiss. If I remember aright, Rodin's "Balzac" was once, and by many folk is still, deemed ridiculous. It was even rejected by the society of literary men who had ordered it, and who were afterward pacified by the completion of an exquisitely banal but very good likeness in marble by Alexandre Falguière. May I be permitted to wonder whether the worthy "gens de lettres" knew their Balzac well enough to judge such a gigantic work of genius as Rodin's statue? The furthest seeing critics (in France) of "Balzac" only attempted to account for its peculiarity and apparent shapelessness by explaining the sculptor's intention of portraying the novelist in the throes of an inspiration at his favorite hour of the twenty-four for writing down the dictates of his wonderful imagination. And, naturally, a man getting up at that time wore a dressing gown or some garment which served the same purpose. How can grace and beauty of form be expected from a man in a dressing gown, or the statue of such a man? Most ingenious and laudable solution, but does it not tend toward the mediocre? Is not the explanation more likely this: Rodin, whose skillful fingers are capable of modeling the human form with an accuracy and breadth to which no sculptor has attained since Michel Angelo fashioned his "David" (see "Le Baiser")—Rodin, more literary than the Société des Gens de Lettres, impersonates in his statue, not Balzac the man, but Balzac the incarnation of the characters fashioned out of his own brain. Go sit, or rather stand, for you will feel small enough then, in front of Rodin's creation, and look not for an ordinary novel writing human being getting up in the middle of the night, his eyes full of sleep, to get down, lest he forget them, the ideas that have come into his head; nay, look, for Jacques Collin, the wonderful scoundrel; the Abbé Carlos Herrera, Jacques Collin disguised as an ambassador of Spain; Lucien de Rubempré, Cousin Betsy, La Cibot, Baron von Nucingen, Josephine, Madame de Marneffe, Adeline, Crevel, the Baron Hulot, the inseparable Pons and Schmucke, the Camusots, Remonencq and the Viscount Popinot, peer of France and former perfumery merchant. Read your "Balzac" carefully, with reverence; then, when you know him, let all prejudice leave your heart, forget that a highly decorated, though not quite as decorative, body of literary men have rejected the only statue which could worthily represent the head and inspirer of them all; forget that the first time you saw that wonderful head, both you and your companions laughed and turned away shrugging your shoulders; forget all this and let yourself be invaded by the inherent greatness of the thing, and when the miraculous change has been accomplished, do not go away with a sense of your own great critical capacity and the absurdity of all those who do not see "Balzac" the way you do; reflect simply on the fact that your perception is due to your mental preparation, that you were in the condition to receive the correct impression given out by the wonderful statue, whereas those who are not of your mind in regard to it have gone before it, hoping to see a good portrait of Honoré de Balzac, 1799-1850, and not finding it have turned laughing at what they call its absurdity.

I began my article with an excuse and I must now make another for this long discourse on a subject apparently foreign to the style of a musical paper. But it will be seen that in reality the remarks about Rodin are perfectly permissible in view of the treatment that "Pelleas and Melisande" has received from the Parisian press. It has been villified and called ridiculous, its author has been styled a fool and an extravagant; the music has been classed as "cherchée" and meaningless. Yet in the face of far greater judges of music and more experienced critics than myself, I do not hesitate to state my opinion that this opera will live, and not only live, but bring into the musical world numerous children, of which, as in the case of Wagner's musical family—we do not call Siegfried Wagner a musical family, be it noted—many will be hideous caricatures of their remarkable father, and a few, a very few, will be really great works of art. A very few, for this reason—and here the Rodin comparison holds good—that it is only a genius who can break, if not all, at least the greater part of the rules of an art and still produce a masterpiece. In Debussy's opera consecutive fifths, octaves, ninths and sevenths abound in flocks, and not only by pairs but in whole passages of such inharmonious chords. On page 80, the last two bars but one, there are four chords in half notes, four chords of the dominant seventh in C major in which alone half the elementary rules of harmony are broken at the same time, consecutive ninths between extreme parts, doubling of the third and seventh, consecutive seventh, since both fall a step, consecutive thirds, and those thirds the leading notes.

Taken separately, as is only to be expected, such progressions sound awful, and as they come out in the strings one gives an involuntary start, like that which one gives

when the dentist touches the nerve of a sensitive tooth. Yet that very "enervement" is, if I judge aright, a part of the composer's scheme. Whether voluntary or no, on Debussy's part, these horrors, theoretically speaking, have a remarkable effect in the ensemble. After reading the criticisms in the papers I went to the Opéra Comique to scoff, expecting to stroll out after each act with a knowing and contemptuous smile on my face. But, believe me, there is only one thing at all funny, and that is due, as usual, to a scenic effect. It is where Melisande, in the first act, sees Gouland and cries: "Ne me touchez pas, ou je me jette à l'eau," which, being translated into the vernacular, means: "Note me, tangers, or I chuck myself in." It would be indeed a dreadful thing if the handsome Mlle. Gervelle-Réache were to do such a thing, for the water, being at least 2 centimetres deep, and the pool no smaller than an ordinary hand basin, she would most likely hurt her very pretty nose. Yea, there was one other funny thing about last Thursday's performance: my own red eyes and irresistible desire for continuous nose blowing as I left the Salle. It is needless, I imagine, to tell the story of Pelleas and Melisande, for Maeterlinck's great piece is known the whole world over. As for the opera, do not go to hear it until you know not only the story of this play but the other works of Maeterlinck, his "Trésor des Hémblès" and this "Nu des Abeilles." Impregnate your mind with his marvelous mystic philosophy, leaving all more material reading aside; study him until the moment arrives for the raising of the curtain and only close your book as the first solemn chords in D minor break forth from the orchestra.

In view of Wagner's dictum, that perfection in opera means the absolute blending of music, words and acting, Debussy's work comes nearer the mark than any works I know, not excluding those of the Bayreuth master. In Wagner's operas who would or who could dispense with the music, yet who could not enjoy the music perfectly well without the action. In Debussy one forgets both the music and the action, and only feels the surrounding presence of one great whole. The French critics, doubtless, expected and hoped for such music as Saint-Saëns writes to operatic librettos; good, solid, musical accompaniment to "dramatic situations." Instead they got a music drama of which, if one did not know beforehand, it was possible to ask: Was the music written for the play or were the words set to the music? And they don't like it. It is a great pity. Their predecessors found Wagner "untransportable," Balzac a bore, Rodin a fool, and now Debussy is a musical lunatic looking for effect. And, by George, he has got it. There is not a single melodic phrase in the voice part throughout the whole opera, another torture to the aria loving Frenchmen—the sentences of the book are spoken, so to speak, with the inflections of the voice noted in musical symbols. Phrase after phrase is expressed thus: a few words on a note, a rise to its third, then, perhaps to its fifth finishing the phrase on the third again, while the orchestra will here and there play a single chord. The opera is the triumph of realistic recitative. Often enough a beautiful series of chords and unexpected modulations strike the ear, but immediately after the music falls back into its place in the ensemble and again one forgets to note it separately. "Pelleas and Melisande" is in five acts and thirteen scenes, of which three are in the first act, three in the second, four in the third, two in the fourth, and one in the last. Between the different scenes of each act there is no break in the music, for Debussy wished the action never to discontinue for an instant. After the répétition générale the composer found the symphonic finale of each scene too short for the perfect balance of the work, and so he lengthened them, making them far more interesting, yet thoroughly saturated with the same mysticism as the rest of the piece. The additions were composed in a single night, I am told.

The love scene between Pelleas and Melisande at the beginning of the third act is wonderful, and absolutely puts the balcony scenes of "Romeo" and "Faust" in the shade of inferiority. Hark! methinks I hear the whiz of a stone as it flieeth past my head. The other most beautiful passages are the scene where Pelleas and Gouland are together in the grotto; where Pelleas and Melisande see the three dead men in the subterranean cavern—"They are three poor folk who have fallen asleep in here"; the love scene in the garden at the end of which Pelleas is killed by his brother, and the last act, the death of Melisande. One cannot appropriately put "Maeterlinck" to ordinary music, and for extraordinary Debussy has done what no other composer could have done better. Beethoven said of his Mass in D: "This work comes from the depths of my heart; may it reach the hearts of those who hear it." Cannot this be taken in double counterpoint: "If this work reaches the listener's heart it is a sign that it was heart-felt by the composer." And Debussy's work goes to the

listener's heart in a way that no operatic work has ever yet done; at least I can vouch for myself. Is it not then worthy of sincere and serious consideration before being dismissed as unworthy in such a summary manner as that of the French music critics, who, by the way, are in all but a very few cases "gens de lettre" and not musicians.

Notes.

How is this for high class criticism upon a well known human warbler: "Her voice was a cross between the hum of a cyclone and the screech of a locomotive under full steam. It trembled away in catlike cadences and rose again like the wail of a hound in distress. Again it arose in mellow tones not unlike the wind dallying over the mouth of an empty jug."

"Stopping long enough to take wind, she rose slowly to her tiptoes, and with gyrating arms and heaving chest gave a fair imitation of the roar that foretells a Dakota blizzard. Old Jim Baker's pet panther chained to a post in a yard at the back of the opera house heard some of her high notes and they skinned the poor beast out of a year's growth. It is the first time our town has been visited by a genuine female calliope and we hope she'll come again."

Here are a few notes on next season's engagements at the Opéra: A "reprise" of "Don Juan," with Delmas in the title role and Brevat as Donna Anna. Jean de Reszké is to reappear in "Le Prophète" and the rest of his repertory. He is also to create the role of Canio in the "Pagliacci." After that comes "La Statue," by Reyer; of "Sigurd" and "Salambo"—well, yes!—fame. In March we are to have "Orpheus," with de Reszké as Orpheus, instead of the usual contralto. It was Gluck himself who gave indications that a tenor should fill the role—Legros and Nourret after him used to do so. Finally, we are to expect a work by some French composer, whose name M. Gailhard is keeping a close secret. Is he afraid that by giving it out the musical public would be enabled to strengthen themselves against the temptation to attend a first night, which to it is as the marrow of its bones. I have an idea that Saint-Saëns' "Persian Opera" is the one we shall be asked to listen to.

The city of Paris municipal council has allotted a site in the Parc Monceau to the statue of Chopin, just completed by M. Froment Maurice, a pupil of Chopin and the Academy Julian. ARTHUR BLES.

HADDEN-ALEXANDER RECITAL.

Summer Term Opens at Clavier Piano School.

THURSDAY evening, July 10, the summer term at Clavier Piano School was formally opened with a recital by Mrs. Stella Hadden-Alexander. The attractive hall of the school at 11 West Twenty-second street was filled with an audience composed of students, teachers and invited guests, all of them musical people. Mrs. Alexander is one of the teachers of technic and interpretation at the school and is very popular, but popularity alone would not hold the attention of her audience through a warm summer evening if a great talent did not lie at the foundation of her playing. Possessing charm and magnetism, the fair performer thrilled her hearers with a program devoted to romantic composers:

Polonaise (le Bal).....	Rubinstein
Barcarolle, F minor.....	Rubinstein
Romance, op. 5.....	Tschaikowsky
Fantasia, F minor, op. 49.....	Chopin
Carnival, op. 9.....	Schumann
Concerto, A minor.....	Grieg

(Orchestral parts on second piano, Mrs. Elizabeth Rose.)

It was a night devoted to beautiful melodies, and, while Mrs. Alexander made her hearers feel with her emotional character of the works she played, there was no forced sentimentality in the music as she expressed it. At all times she seemed the noble, earnest, soulful artist, combining with her technical skill a healthful sympathy. Her readings of the "Carnival" and the Grieg Concerto were delightful. Mrs. Rose played the orchestral parts at the second piano in masterly style, and the soloist compelled her to share in the recalls.

The summer term will continue until August 20, and during the six weeks many recitals will be given.

NEW HAMPSHIRE MUSIC TEACHERS TO MEET.—The annual convention and festival of the New Hampshire State Music Teachers' Association will be held at The Weirs, August 4, 5, 6, 7 and 8.

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MUSICAL PEOPLE.

Tuesday evening, July 1, Miss Jeanette Ensminger's music class gave a piano and violin recital at the home of Mr. and Mrs. J. L. Merz, 517 West Main street, Muncie, Ind. Miss Agnes Monroe assisted in the program.

Miss Georgiana Watts, youngest daughter of Mr. and Mrs. F. Watts, 4212 Lee avenue, St. Louis, Mo., who graduated from the Weltner Conservatory of Music at the third annual commencement in June, will take a post graduate course at the conservatory, and later will go abroad, to study with distinguished masters.

A fashionable audience assembled in the Parish House of Christ Church, Providence, R. I., June 30, for the recital given by the pupils of Miss Elizabeth M. Jordan. Miss Edith Wilkinson, soprano; Mrs. Grace Deane Sibley, contralto, and Miss Mabel Allen, violinist, gave the alternate numbers of the program.

Miss Gertrude R. Bennett, of Brewer, Me., and her pupils gave a piano recital at the Bennett studio on North Main street, a fortnight ago. Miss Emily L. Merrill was the vocal soloist. The pianists who played were Miss Jessie Logie, Hazel Annis, Marion Baldwin, Charlotte Prim, Arno Nickerson, Miss Grace Field, Miss Daisy Oldham, Hildred Kendall, Miss Burr and Miss Hall.

William Grafing King, a promising young violinist, and pupil of Carl Venth, of Brooklyn, assisted Mrs. Tirzah Hamlen-Ruland at the song recital which she gave recently at Asbury Park, N. J. Master King played with much feeling the Andante Religioso, by Thome, and other numbers from his repertory in a brilliant fashion. His sister, Miss Ruth King, played his accompaniments. Mrs. Florence Brown Shepherd accompanied for the singer.

The pupils of Mrs. Homoiselle Randall, of Galveston, Tex., gave their closing recital at their teacher's studio Monday, June 30. The names of the young pianists who played include Earl Teague, May Cameron, Robert Pillow, Marie Clark, Grace Shaw, Ellen Stearns, Jennie Alvey, Sarah Kempner, Norene Heffron, Emmie Kleberg, Daisy Polk, Noelle Mistrot, Herma Ujff, Hazel Shaw, Fannie Kempner, Bessie Vidor, Marie Ayers, Margaret Polk and Cornelia McNeil.

Miss Gertrude M. O'Neill and her younger piano pupils gave a recital at the O'Neill studio, Detroit, two weeks ago. The players included Charlotte Jackson, Viola Barbier, Eleanor de Clemens, Lillian Jackson, Daisy Jackson, Sadie Webster, Mamie Webster, Laura Mitchell, Mabel Green, Margaret Bargaret, Sadie Hanning, Rhea Beaudry, Josephine Fox, Mabel Boucker, Catharine O'Neill, Ethel Martin, Myra McConnachie and Cecilia Ferris and Masters Freddie Holmes, Harvey Busher, William D. Nadvernink, Ralph de Clemens, Dalton Vock and Otis Smith.

Interesting features were introduced at the closing recital by the large music class taught by Mrs. L. C. Tucker, of Richmond, Va. Master Christian Evenson won the class pin, a gold harp, for the best work during the season. Miss Minnie Cogbill received a gold lyre as a reward for not missing a lesson in five terms. Certificates for general improvement were awarded to Edna Gordon, Edith Hewitt, Eva Hewitt, Louise Reams, Louise Frischkorn, Louie Phelps, Lila Epps, Lucille Epps. Certificates of promotion to senior class were given Mrs. W. F. Smith, Lizzie O'Neil, Nellie Epps, Minnie Cogbill. To

each of the following pupils a volume of the life of a composer was given: Nellie Epps, Lizzie O'Neil, Edith Hewitt, Eva Hewitt, Louise Reams, Edna Gordon, Mrs. W. F. Smith, for prompt and punctual attendance during the year.

A large audience attended the commencement of the Powell School of Music, given at the Opera House, Lexington, Ky., on the evening of June 18. The following participated in a long and varied program: Margaret Mitchell Thompson, Chas. Hassell, Courtney Moore, Francis Reardon, Georgie Harp, Benjamin Williams, James Smith, Ada Dooley, Madeline Joyce, Lillie Ades, Gilbert Ades, Pearl Privet, Una Barber, Kathleen Dowd, Irene Joyce, Helen McKenney, Mary Dowd, Mattie McKenney, Bayne Wheeler, Kathleen Henry, Julia Henry, Jennie Dowd, Arthur Siebrecht, Willie Anderson, John Anderson, Edna Ellis, Myrtle Dooley, Anna Dowd, Elizabeth McQuade, Rilla Nutter, Nellie Hancock, Florence Sweeney, Carrie Kilpatrick, Miss Mattie Featherstone, Mrs. Powell, Miss Lena Watson, Miss Leila Dooley, Lillie Polk, Anna Henry and Elizabeth Smith.

Tew's Reception and Musicales.

MANY prominent artists and social leaders attended the reception and musicale which H. Whitney Tew, the basso, gave at his home, 43 Lancaster road, Eton avenue, London, N. W., on Thursday, July 3.

Mr. Tew sang himself, and among the other artists who contributed to the success of the program were Fritz Kreisler, Miss Esther Palliser, Gregory Hast, Mme. Alice Esty, Madame Vanderveer-Green, Miss Louise Dale, Mme. Marian McKenzie, Edward Iles, Denis O'Sullivan and the London Trio.

The host, who was reported to be in excellent voice, sang "Il mio bel foco," by Marcello; "Nel cor piu non mi sento," by Paisello; "Until God's Day," by Dudley Buck; "Boot and Saddle," by Dorothea Hollins, and the basso parts in six quartets by Brahms.

Kreisler, the famous Austrian violinist, played with much feeling an Air by Goldmark and a Chanson by Tschaiowsky, and with brilliancy Hubay's "Scene de la Czarda."

Kreisler has been one of the "lions" of the long London season. Mr. Tew is very popular in the British metropolis, his name appearing upon the visiting lists of many titled personages, as well as other leaders of fashion.

Elizabeth Weller.

MISS ELIZABETH WELLER, whose work as an accompanist attracted considerable attention in New York last winter, is spending the summer at her home in Austin, Tex. Miss Weller expected to rest during the entire summer, but after a week's idleness she found herself at the head of a choir as organist and choir director of the Hotchkiss Memorial Methodist Church. That her efforts were appreciated is evident, for as soon as she began to play at the church the congregation began to increase, until now it is more than double its former size.

Miss Weller also began to teach accompanying and already has quite a class. She will return to New York early in September. Mrs. Theodore Sutro, chairman of the Vassar Aid Society, has written Miss Weller a letter of appreciation, from which the following extract is taken:

"MY DEAR MISS WELLER—* * * You really did such excellent work in the rehearsal for 'Ganymede' that its success was in no small measure due to your accompaniment playing.

"Thanking you on behalf of the Vassar Students' Aid Society and myself, I am,

"Very truly yours, FLORENCE C. SUTRO,
"Chairman Vassar Aid Society."

MUSICAL CLUBS.

The Milwaukee, Wis., Musical Society will present Schumann's "Faust" at the first autumn concert, which, by the way, will be the 400th concert the society has given.

An unusually fine program was given at the June meeting of the Schumann Club of Saginaw, Mich. After the music the members served refreshments to their guests.

The Mozart Club of Madison, Wis., gave a concert at Turner Hall, Madison, on the evening of June 28. The Norwegian Glee Club, of Chicago; Miss Fay Dushin, soprano, and Hartlein Tinn, violinist, assisted in presenting a good program.

Works by Mozart, Mendelssohn and Abt were sung at the concert given by the Mozart Club, of Massillon, Ohio, Tuesday evening, July 1. Miss Eunice Dorman Belden, soprano, sang the Polonaise from "Mignon," and a group of songs by Chaminade, Chadwick and Wright.

A "Liszt Afternoon" was given by the Derthick Music Club, of Champaign, Ill., Saturday, June 28. Instrumental numbers were played by Mrs. F. L. Bills, Maurice Eisner, Mrs. Boner and Miss Landell. The vocalist of the afternoon was Miss Winnie Titus, a pupil of Vittorio Carpi.

Thirty musical people from Hillburn, N. Y., and vicinity have organized the Hillburn Choral Society. Thomas Gould was chosen for conductor, J. E. Davidson as president, W. G. Easton as secretary and treasurer, and the Misses Lily Heddle, Libbie Akers and S. O. Pew as the committee.

Almost every prominent citizen of Anderson, Ind., attended the June music festival given by the Anderson Choral Society. The soloists were Mrs. Josephine Bremerman Edmunds, soprano; Mrs. Rhea Hall Behymer, contralto; Homer van Wil, tenor; Henry W. Laut, basso; Victor Clark, pianist, and L. Gardner, organist.

Mrs. J. O. Hull and the Hon. John J. Henderson were the guests of honor at a dinner given at Ponce de Leon Springs, Pa., by the Alumna Association of the Pennsylvania College of Music. The officers of the Association are: President, Mrs. Antoinette Snyder Brown; vice president, Mrs. Lelia B. Hill; corresponding secretary, Miss Rebecca Cooper; treasurer, Miss Florence Harper.

Mrs. W. N. Boynton entertained the members of the Cecilian Society, of Brewsters, N. Y., last month. The society sang "Welcome, Pretty Primrose," by Pinsuti, and "The Springtide," by C. C. Gow. W. E. Maher, Jr., a local violinist, assisted. Miss Harmon sang a song by Bruno Oscar Klein and Mrs. Ryder played MacDowell's "Witches' Dance." Papers were read by Miss Palmer and Mrs. Weeks.

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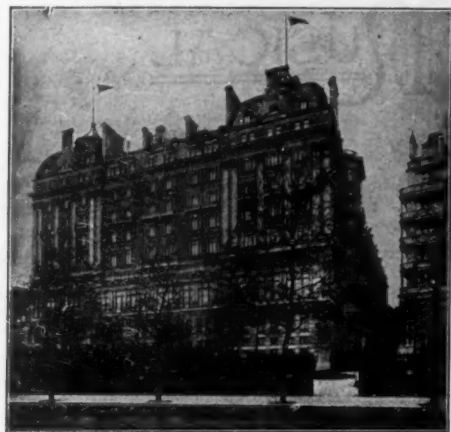
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HOTEL CECIL, LONDON.
July 5, 1902.

THE difficulties under which the Syndicate labored in producing "Pagliacci" at Covent Garden on Saturday evening last partly disarm criticism. Fräulein Fritz Scheff, who was to have sung Nedda, fell ill at the last moment. Consequently, Mlle. Aurélie Révy was intrusted with the part, and as she had never sung at Covent Garden before and was obliged to appear without a single rehearsal, it was hardly to be expected that she would display her powers in their best light. So far as could be judged, she seems to be a capable operatic artist. She acted well, and if she did not always succeed in making her voice carry, this may very well have been due to the fact that the acoustic properties of the theatre are peculiar and she had had no means of becoming accustomed to them. Lawrence Rea, the Silvio, was probably handicapped by the fact that he had not rehearsed with Mlle. Révy, and that she sang in German while he sang in Italian. The circumstances were enough to make any young artist nervous, and the lack of spontaneity in his acting and singing may therefore readily be excused. M. Salignac, the Canio, acted very finely indeed, and though his voice is too light to carry really well, he sang his scene at the close of the first act so intelligently that the enthusiastic Italians in the gallery made him repeat it. Scotti is so experienced a singer that he did not appear to be in the least embarrassed by the situation in which he found himself, and as Tonio he acted and sang as finely as ever. Herr Reiss was the Beppe and M. Flon the conductor.

"Pagliacci" was, of course, followed by "Cavalleria Rusticana," with Calvé as Santuzza and Caruso as Turridu. There could hardly be two opinions about Calvé's fine performance of her part. She was in very much better voice than was the case when she appeared as Carmen, and her intonation was better, although far from perfect. In addition to this the former part does not afford the same opportunities for overacting as the latter, and she played it with freedom from exaggeration, which she might very well apply to her reading of Carmen. Her Santuzza, indeed, was a very forcible performance and she pictured the moods of the deserted peasant girl to the life. Caruso's reputation increases with every performance. His voice is powerful, rich and well produced, though not entirely free from that white quality which is characteristic of all Italian voices, and he is a finished actor. The performances of Italian operas are, of course, certain to be freely besprinkled with encores, and Caruso certainly deserved those which were accorded to him after the Prologue and the Drinking Song. Thank heavens! the Intermezzo seems to have lost its pristine attraction, and Signor Mancinelli was not obliged to repeat that too fa-

miliar number. We could have wished for a better Alfio than M. Dufliche. He is an experienced enough actor, but his voice has a tremolo which would almost do duty for a shake, and he hardly sang a note of the teamster's song truly. Mlle. Maubourg, the Lola, is one of those singers whom one can neither praise nor blame. She sang her part in a manner that was absolutely correct, but totally undistinguished.

It is at this period of the summer that we expect the Covent Syndicate to supply us with a series of the lighter operas. The German singers have, for the most part, returned to their native beer houses, their raucous voices cease from troubling and our ears are at rest. In the place of Wagner we hear the suave strains of Rossini, Mozart and Massenet, a change that is by no means unwelcome when the heat has become intense and the state of the atmosphere at Covent Garden makes it impossible to grapple with the mysteries of psychology. It was, in consequence, possible to enjoy Massenet's "Manon" to the full on Thursday evening. "Manon" has not been played here for some years now, and if it is not a great opera in the truest sense of the word, it contains so much dainty and charming music that it was a pleasure to renew acquaintance with it. The performance was, on the whole, considerably above the average. Mlle. Garden, a newcomer, took the part of Manon, and she made an immediate success. She is, we understand, a lady of Scottish parentage, who was adopted by Americans and educated in Paris, so that it will give the curious almost as much trouble to unravel the knotty problem of her actual parentages as was afforded to the judge who had to decide that of the man who was born of Swiss parents in Holland, was educated in France, became a naturalized Italian, married a Swedish wife and could only speak German with a strong Astrachan accent. But the question of her nationality is one of no importance whatever, for it is quite sufficient that Mlle. Garden is a very charming actress and a delightful singer. She is, it is true, rather handicapped by the fact that her voice is not of a very pretty quality. She uses it, however, so well and she has so fresh and charming a personality that any slight shortcomings in this direction can readily be forgiven. For the rest, Maréchal made a really excellent de Grieux, though it is improbable that he won Manon's affections by sheer force of his natural beauty. Maréchal is, however, a very fine artist indeed and a welcome addition to the Covent Garden tenors. Gillibert, that "plump and pleasing person," found in Guillot a part that fitted him like a glove, and the Lescart of M. Allard and the de Brettigny of M. Seveilhac were both quite first rate.

Intelligent anticipation of events is the keynote of an article which appears in the current number of the *Lady's Realm*, a monthly journal devoted to matters feminine. For an up to date paper of this character it was, of course, a matter of vital importance that the coronation ceremonies should be dealt with at length, so a "Peer's Daughter" was tolled off to write them up. Unfortunately, the mechanical exigencies of the publishing department required that the article should be written a month or so in advance of the coronation day. So "Peer's Daughter" set her imagination to work and produced a very vivid word picture of what she thought the ceremonies would be like. This article duly appears in the current number of the paper, and the portion which deals of the gala performance at the opera is really quite worth quoting: "The gala night at the opera," it runs, "was a disappointment to many, no doubt, but certainly not to all. Seldom have we heard a worse chorus, and even stars of song must shine less brilliantly as years go on. The unrivaled Jean has not the wonderful power he had once, and if Melba is as delicious as ever she is no better. As for Caruso, he is a disappointment. Gala night can mean nothing more than fine music, a great show of diamonds, beautiful flowers, decorations and a full house. Once seen it is not worth paying fab-

ulous prices for stalls to see it again! Flowers remain more or less the same, and are sadly unappreciated by gay London. The singers are heard to be heard other nights in the same parts. The tiaras and necklaces and their distinguished or beautiful wearers are familiar to our eyes. Even the King and Queen and the other royal auditors are well known personally or by sight to the very people who fill the boxes and stalls of the opera house. Consequently and naturally the prices fell to a quarter of what was originally asked."

Jean, of course, announced that he would not be able to sing at least a month ago. Caruso was not in the least likely to be a distinct disappointment, while though it was fairly safe to presume that the chorus would be bad, it would have been better not to say so till the performance was over. We should imagine that "Peer's Daughter" is not the happiest woman in England at the moment.

Quite one of the most delightful concerts of the week was that given by Mme. Nina Varésa at Bechstein Hall on Wednesday afternoon. Though Madame Varésa, who is the wife of Henry Russell, the famous teacher of voice production, does not possess a voice of great power, it has been trained to such perfection and she is so consummate an artist that her performances have a charm which is peculiarly their own. There is probably no singer living who can give such delightful performances of little French songs. We would probably best convey some idea of her delightful singing by comparing it to the work of a skillful miniature painter. It is singing that is perfectly finished in every detail, and in the branch of music which she has made peculiarly her own she has few or no equals. She catches the spirit of the dainty little French songs in which she takes particular delight to perfection. One could almost hear tears in her voice in Tosti's "Chanson l'adieu," so plaintive and touching was her performance of it. But she can range from grave to gay in a moment, and Lacombe's delightful "Un bal d'oiseaux" was given with perfect vivacity and gayety. It is impossible to single out any one song for particular praise, in so finished a style did she sing every number in her program. Paladilhe's "Psyche," Amherst Webber's "La Première," Liszt's "Es muss ein Wunderbares sein," Chaminade's "Madrigal" and Wach's "Le Sentier Couvert" were sung with such delicious delicacy and charm that it would be impossible to wish for them to have been sung otherwise. We hope to have many more opportunities of hearing Madame Varésa and of enjoying her delightful singing. She was assisted on Thursday by Signorina Ada Sassoli, a very young and very brilliant harpist, who produced a remarkable tone from her instrument in Pierné's "Impromptu Caprice," Hasselmann's "Follet" and other pieces by Señor Valéro, a Spanish tenor, the quality of whose voice we take to have been due to a protracted dietary of olives, and by Maurice Farkoa.

The concert which Christopher Wilson gave at Steinway Hall on Monday afternoon proved to be very much more interesting than is the case with most of the "one man" concerts. Mr. Wilson is a young composer who won that coveted honor, the Mendelssohn scholarship, a few years ago. At present he seems to be hovering between violin sonatas and serious songs, which he writes exceedingly well, and drawing room ballads, in which he never rises much above the commonplace. We trust that he will have the sense to decide in favor of the former.

Mlle. Aurélie Révy, who gave a vocal recital at the Salle Erard on Tuesday evening, struck one as bearing a very strong resemblance to a fish out of water. In the first place her voice is designed for the opera stage and not for a small and very resonant room like the Salle Erard, and in the second place she was attempting to sing lyrics with which she was not very much in sympathy. Schubert's "Gehimmiss," Schumann's "Der Arme

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Peter" and Brahms' "Vergebliches Ständchen" are not prima donna songs, and the little tricks and graces of style which she introduced into them suited them but ill. Mlle. Révy has a peculiar talent in that she plays her own violin obligati. She proved conclusively in doing so that it is impossible to do two things at the same time. The fastidious might have found fault with her for singing Schubert's "Geheimniss," a German song, in French, and Gounod's "Sérénade," a French song, in German, a curious and unwarrantable proceeding. It did not, however, really matter much, as except to those who knew them intimately the words were quite unrecognizable.

Miss Alice Hollander, a young Australian contralto with a glorious voice, rather after the Clara Butt style, gave a concert at St. James' Hall on Wednesday afternoon. At present, however, it is so badly produced that her singing would be a pleasure to no one, and she needs at least another two years' training before her singing can be considered seriously. When she sings quietly it is pleasant enough, but when she lets herself go, then, as the sailors say, look out for squalls.

A few hints on the gentle art of singing, compiled for the especial benefit of a well known Welsh baritone:

1. It is usual to open the mouth when singing. The practice of closing the lips is disadvantageous for several reasons; firstly, because it impedes the voice; secondly, because it does not give the songs a chance, and, thirdly, because it does not look nice.

2. While singing it is best to avoid, as far as possible, the attitude of one standing at a lectern or delivering a sermon. This attitude, though undoubtedly effective in its proper place, is not adopted by the greatest authorities, and, once acquired, it is exceedingly difficult to get rid of.

3. The practice of wearing a single eyeglass is to be deplored in the case of vocalists. The facial contortions necessary to retain the monocle in its place have a deleterious effect on the muscles of the cheeks, rendering them rigid and unpliant.

These few points, which we trust the gentleman in question will take to heart, for they are given in a kindly spirit, were rendered necessary by the manner in which he sang Percy Pitt's new song cycle at the concert of the Philharmonic Society on Wednesday afternoon. The cycle itself was delightful, and as well written and as full of beautiful and interesting material as is all Mr. Pitt's work. It would be a pleasure to hear it again in rather more favorable circumstances. The program was for once in a way replete with novelties, some of them really quite welcome. Sir Alexander Mackenzie, when he does not try to be clever, can write very pleasantly, and his "Cricket on the Hearth" overture is a bright and cheery piece of music. Herbert Bedford, who is a writer of considerable individuality, brought forth a nocturne for contralto and orchestra, which was sung by Miss Clara Butt. "Summer Dawn," as it is called, is a graceful, attractive setting of words by William Morris, in which the spirit of the poem is caught very happily. Alberto Randegger (junior) was responsible for a new violin concerto, in writing which he apparently labored under the delusion that quantity is preferable to quality, for it is diffuse rather than interesting. Mr. Randegger has written several songs and shorter pieces which show talent; but in this case he seems, so to speak, to have bitten off more than he could comfortably chew. Kubelik played it very brilliantly, and such success as it scored was due rather to the performance than to any great merit in the piece itself.

One is tempted to ask why singers who possess so very little voice as Miss Agnes Whitehead, who gave a recital at the Steinway Hall on the same afternoon, should ever

dream of taking up singing as a profession. Kindly friends, it is to be presumed, flatter them into believing that they are young Patti or Melba, and they have no one to warn them before it is too late. But there is no room for them in a profession that is already overcrowded.

When the proud and happy father
Makes his spouse's heart rejoice
By remarking that he "rather
Thinks Belinda has a voice,"
Then the mother makes confession
That she's been reconciled
To the vocalist's profession
As a calling for her child.

So a famous singing master
Takes Belinda's voice in hand,
She'll improve, he says, much faster
On the method he has planned.
So he sets her songs which bristle
With roulades, till ev'ry note
Is a cross between a whistle
And the bleating of a goat.

When she gives her first recital
All her relatives will say
That a voice so clear and bright'll
Not be met with every day.
And the critics base, whose notions
Are not really worth a jot,
Giving vent to their emotions,
Cry, "Thank heavens, it is not!"

ZARATHUSTRA.



PUCCINI IN HIS AUTOMOBILE.

THROUGH the courtesy of Ricordi, of Milan, this little reproduction appears in these columns. It would seem that most of the Italian composers who have made any money at all are all enthusiastic on the subject of automobiles.

Mme. Norma Knupfel.

IT is learned that the manager, Mrs. Norma Knupfel, of New York, who also announces herself as being at 20 Bedford place, London, has engaged Eugenio de Pirani and Alma Webster Powell, who has been singing Pirani's songs all over Europe, as well as a number of other artists, for the coming season. The programs of Pirani and Powell will consist mostly of Pirani's works, which have been introduced in this country through this means.

HUGH CRAIG.—Hugh Craig, of THE MUSICAL COURIER, who has been in Europe for some time, expects to sail for home during this month.

Boston Music Notes.



Boston, Mass., July 12, 1902.

ME. ETTA EDWARDS has been spending a week at the Hotel Victory, Put-In-Bay, Ohio, remaining several days after the close of the meeting of the Music Teachers' National Association, quietly resting. Madame Edwards was very popular among the teachers, receiving many earnest solicitations to return to Boston and teach during the summer. Madame Edwards, however, will spend the rest of the summer in the mountains of Colorado, gaining strength for next season's heavy work. What she has already booked makes a formidable list of lessons to be given, but when the season is once started Madame Edwards never has a spare moment.

Mrs. May Sleeper Ruggles, with her husband and daughter, Miss Margaret Emily Ruggles, is spending the summer at Franconia, N. H.

Carl Sobeski, who has been in New York for the past month, is located at the Marlborough Hotel. With his friend, Mr. Haycock, he has been very busy singing, in spite of the lateness of the season. Last week he sung at a musicale given by the wife of Commander Adams, U. S. N., and had a great success. The audience was unwilling for the program to come to an end. In fact, wherever Mr. Sobeski has sung his success has been instantaneous. Particularly successful among his solos has been his new "Slumber Song." Next season Mr. Sobeski will probably be in New York more or less in addition to his Boston work.

KOCIAN TO APPEAR BEFORE THE SULTAN OF MOROCCO.

His Majesty's First Piano Lesson.

HIS MAJESTY Muley-Abdel-Aziz, Sultan of Morocco, has invited Kocian, the young Bohemian violin virtuoso, to perform at a concert to be given before His Majesty at his palace in Fez in October next, just previous to Kocian's departure to fulfill his American engagement.

Rudolph Aronson (Kocian's manager), on the occasion of his second audience before His Majesty on June 21, had the honor to perform his "Marche Tangerienne," composed for and dedicated to His Majesty, eliciting hearty approval. After a short interview on musical matters, Mr. Aronson (by request) gave the Sultan his first lesson on the piano.

The Sultan, a most courteous man of twenty-three, is fairly worshipped by his 18,000,000 subjects. He takes a keen interest in the arts and sciences and is the possessor of numberless musical instruments, besides a bicycle, a cinematograph, a phonograph and an automobile of "Yankee" manufacture.

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times, and, of course, we are only referring now to the Berlin opera, for these very people sang it many, many times on very many other opera stages. Sturmer, active

From Paris comes the news that in Vienna the tenor Ferdinand Jaeger has died, who "in 1876 created the role of Siegfried at Bayreuth." Oh, come now! There are

GODOWSKY'S NEXT SEASON.

LEOPOLD GODOWSKY, the eminent composer and virtuoso, has already at this early time—that is, in June, when this information was mailed to this office—arranged for the following important engagements:

Vienna—Four recitals, one Philharmonic concert, one chamber concert with the Rosé Quartet.

Hungary—One recital and one symphony concert at Budapest, and three recitals in three other Hungarian cities, names not given.

Finland—Twenty concerts in important cities, all arranged.

Orchestral concerts in Prague, Lemberg, Cracow, Warsaw, Baden-Baden, Edinburgh, Glasgow, Brighton and Liverpool.

Recitals at Harrogate, Leeds, Huddersfield, London, Crystal Palace, Manchester, Middlesborough.

Chamber concerts in Berlin with the Marteau Quartet, and in London with the Willy Hess Quartet.

The management is in the hands of Eugene Stern.

In addition to the above there will be three recitals by Godowsky in Berlin, and he has also made a contract with a publishing house in Berlin for fifty studies on the Chopin études, three arrangements on some of the Weber piano compositions ("Perpetuum Mobile," "Momento Capriccioso," "Invitation a la Valse"). The fifty Chopin paraphrases will be published singly and also in five volumes. Thirty-three of these will be finished by the first of October.

Mr. Godowsky is residing in Berlin with his family, and has a select class of high grade pupils, to whom he can



MADAME BARANIUS,
WHO SANG ZERLINA 1790-6.

CARL W. UNZELMANN,
LEPORELLO, 1790-1816.

FRIEDRIKE UNZELMANN-BETHMANN,
DONNA ANNA, 1790-3.

from 1815 to 1830, sang it fifty times there, and a singer, active from 1832 to 1856, named Mantius, sang it no less than 101 times. Mr. Kruger, whose name is now well known through the Transvaal, active from 1858 to 1871, sang it seventy times, and Rothmühl, well known in this country, sang it on the Berlin stage fifty times. Charles Adams, who died in Boston some years ago, sang it, in 1864, once as guest. Vogel sang it in 1897 as guest, and Cremonini, who came and who sang and who did not conquer, sang it three times in Berlin.

Leporello, the basso part, was sung by the original Leporello, whose picture is in this article. Carl Unzelmann, active from 1790 to 1860, sang it eighty times in Berlin; but Wauber, active from 1817 to 1839, sang it ninety-nine times, being overtopped by Krause, 1844 to 1870, who sang it 137 times, winning thereby the laurels. Salomon, 1808 to 1887, sang it eighty-seven times; Kropf, 1884 to 1897, sang it sixty-two times. Fornes never sang it in a Berlin performance, and there was no guest singing it between the period of 1871 (when Ress sang it there) and 1897, when Tomascheck, a Bohemian basso, sang it.

Zerlina made some very excellent records. Fraulein Schwachhofer, 1796 to 1815, delighted the Berlin people forty-nine times as Zerlina. Then no one reached her record until Tuceck, another Bohemian singer, who afterward married Herrenberg and who was singing from 1841 to 1861 in Berlin, gave eighty performances of Zerlina, carrying off the prize for the number of performances. A Fraulein Scharwenka, in 1876, sang it twice; but there has been no guest singing Zerlina in Berlin since 1885. Three performances were given in December, 1897, and two performances in December, 1898, in which "Don Juan" was sang in the Italian tongue.

These are, of course, records of great interest.

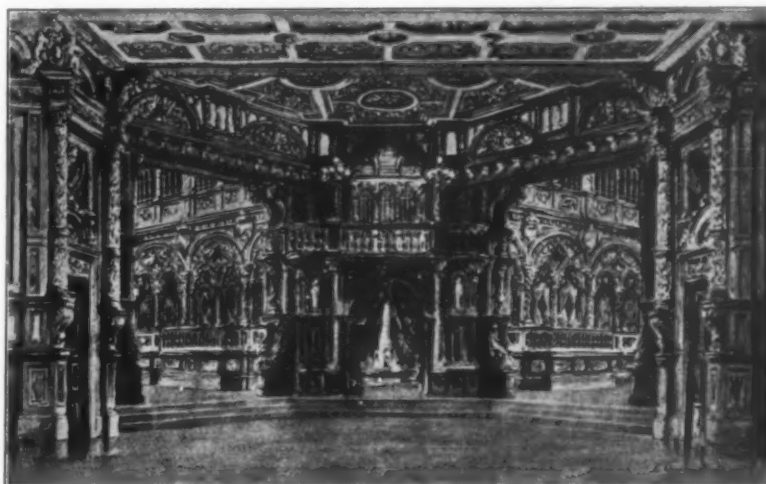
At the Tschaiakowsky Festival in Pyrmont several manuscript compositions by the composer are to be performed. Many friends of the late Peter Iljitsch have promised attendance, among them his brother Modeste.

Goldmark's new opera, "Götz von Berlichingen," is composed to a libretto by A. M. Willner. The text follows

getting to be as many singers who "created" Wagner roles as there are Liszt favorite pupils. Besides, Georg Unger created the role at Bayreuth.



The Berlin Opera, which has just closed for the summer, produced forty-eight different works in six months, among which were five novelties. Meyerbeer's much neg-



"DON JUAN"—BALL ROOM SCENE, 1902 PERFORMANCE.

lected "Robert the Devil" drew ten enormous audiences, although the cast was not one of stars.



Bertram, the baritone, whose singing is remembered here, has closed a three years' contract with the Berlin Opera.

give lessons at certain hours when he is at liberty away from his own studies and work. We fear that his residence in Europe will not enable him to play in America for some years.

BRAMBACH MEMORIAL.

THE singing societies of Germany are about to issue a circular letter for the purpose of creating a fund to erect a memorial monument, or shaft, over the grave of Joseph Brambach, who died in Bonn recently. It will be an excellent idea for the leading societies of the United States, the New York and Brooklyn Arions and the Liederkrantz and the societies of the various Saengerbunds, to organize a committee of some kind to do honor to a composer and musician who devoted his lifetime to the German song and the German singing societies.

It may not be generally known, but two brothers of the late Joseph Brambach reside in this city. One is Stephan Brambach, of the Estey Piano Co., and the other is Alois Brambach, of the Brambach Piano Co. The factories are located on Southern Boulevard and 134th street.

In Munich a new oratorio, "Sankt Franziskus," was produced with applause success. The composer and conductor is a Franciscan monk named Peter Hartmann von An der Lahn-Hochbrunn. It sounds a weighty name.



Europe is developing an Italian opera craze. The company which survived a long Berlin season of Italian opera is now duplicating these performances at Prague, while another company has opened a season at Munich.



The council of Vienna has voted 6,000 crowns for a Brahms monument to be erected in that city.



A scheme is on foot in Antwerp to honor the memory of Peter Benoit with a monument.



"DON JUAN"—STREET SCENE, 1902 PERFORMANCE.

Goethe's very closely. The opera is in five acts, preceded by an overture. A symphonic intermezzo before the fifth act is based on the incident of the hero's death.

The Germanic Museum at Nuremberg has been presented with the original score of Wagner's "Meistersinger" by the Prince Regent Luitpold.

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It is reported that Emil Paur will not return to New York next season. What then becomes of the Richard Strauss scheme?

Oh, these tales of whistling girls, these columns devoted to unmusical silliness in our great dailies! Must humbug ever prevail?

DIEU DE TONNERRE! Straw hats may now be seen in the foyer of the Paris Opéra. This innovation is the result of the great heat and common sense.

DURING the Paris Wagner performances there was a Babel of languages; when, for instance, Siegfried is stabbed one of the choristers asked: "Hagen, que fais-tu la?" while another chanted: "Hagen, was thatst Du?" This is interesting, but is it art?

"ZOPF UND SCHWERT," a new comic opera, music by Franz Soukup, has been secured for this country. It is to be produced here in New York this fall under the title of "The Prince of Bayreuth." Perhaps Mr. Grau will produce "Cosima fan tutti" at the same time.

MR. FINCK prints the following news in the Saturday Evening Post: "The Russian governor of Warsaw has sanctioned the erection of a Chopin statue in the Saxon Garden. Sculptors are invited to compete for the commission."

It is to be hoped that the correct date of his death—1809—will be placed upon this monument.

IT is reported that Mr. Grau has offered Caruso, the "new" Italian tenor, \$3,659.03 per night for ninety-eight performances next season. Signor Caruso insists upon \$3,659.06, and unless he gets that sum he will not sign any contract with Mr. Grau, but will sing in Italian cities for 200 francs—\$40—a performance. This shows how the foreign singer prefers art to money. Mr. Grau should certainly agree to Caruso's demands and make it \$3,659.06 instead of his original offer of \$3,659.03.

MADAME TONI RAAB, née Schinhan, who died recently at Weidlingau, near Vienna, was a favorite Liszt pupil and a most brilliant pianist. To her the master dedicated his "Aida" fantasy and it was with her that he delighted in playing his arrangement for two pianos of the "Dante" symphony. Madame Raab possessed many autograph letters and an unpublished composition of Liszt's. This latter she even refused to publish. She left behind her many admirers of her finished art and attractive personality.

WHY should such an enterprising newspaper as the Herald devote a page of its valuable Sunday issue to such vulgar truck as Devil Worship, and to the meanderings of a good but very quaint old priest of Martinique? If God destroyed St. Pierre because of its wickedness he must have overlooked Chicago, Brooklyn and Hoboken. If the vast illegitimate population of the island excited the divine wrath to such an appalling extent, what may not the State of Puritanical Massachusetts expect some day? As for Diana Vaughan and devil worship generally, THE MUSICAL COURIER—which employs several printer's "devils"—exposed the story by publishing Leo Taxil's confession in 1896 or thereabouts. This ingenious boulevard journalist tricked a credulous community for nearly a decade with his startling stories of Diana Vaughan

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and devil worship in Charleston. [Query: Why Charleston?] Even the Vatican made inquiries; while several prelates of high degree were completely bamboozled. Later Taxil became "converted," as was Joris Karl Huysmans (another devil worshipper, as his satanic romance "La Bas" testifies), and confessed to the hoax. For full particulars see A. E. Waite's book on the subject. Jules Bois has also written entertainingly on this theme. As those know who have made a study of this absurd nonsense, devil worship is only a cloak for vice.

ANDREW LANG considers Sidney Low's suggestion that music has eclipsed poetry—discussed in THE MUSICAL COURIER weeks ago—but disagrees with him, for he says:

But music has always been more popular than poetry, ever since English verse and English music were divorced. Words for songs now are trash, or in foreign tongue, or are so sung that you no more hear the sense of them than you pick up the meaning of Latin prayers when chanted. Moreover, music and poetry are as antagonistic as mathematics or science and the classics. There are, indeed, "double firsts," happy people who can take pleasure both in music and poetry. Mr. Browning was one; Mr. Bridges is another. But, as a rule, poets and lovers of poetry rather hate music than otherwise, and lovers of music are indifferent to poetry. "Music is the most expensive of noises," said Théophile Gautier; Dr. Johnson could not abide it; Scott liked a "lilt," an oratorio would have sent him to sleep; and though Shelley wrote charmingly about music, he had no turn for that art. The people to whom scientific music appeals vastly exceed in number those who care for verse. They pay for seats at concerts; they grudge the same price for a book of the verse of to-day. There is no competition in their minds. They want music; poetry, of to-day, they do not want, except that of Mr. Phillips and Mr. Kipling. We pipe unto them (not that I personally pipe any longer), but they do not pay for our sweet pipings. Why not? Because, I fear, the piping is not good enough! Even if it were good, not many people care for poetry; if they do care, they have an inexhaustible body of the poetry of the past.

"Dead men outsing and outlove us."

The reason music is more popular than poetry is because we have no first class poets—presuming, of course, that Swinburne has finished his marvellous song.

A PATHETIC story of Materna's poverty reached here on the morning of the great singer's birthday—July 10. The reports from Graz, where the singer has lived quietly for several years, state that her home, a castle, "St. John" (Sankt Johann), with the many valuable art treasures, including gifts from Liszt and Wagner, were sold at auction, and that the singer was going to Vienna to teach vocal music. Alas! As ages go in these days Materna is by no means old. The chronicle of her birth, July 10, 1847, makes her only fifty-five, and that is four years younger than Patti or Nilsson, who were born in 1843; six years younger than Lucca, born in 1841, and less than a year older than Lilli Lehmann, born May 15, 1848. Although one of the greatest dramatic sopranos that ever lived, the original Brunnhilde and Wagner's ideal, Materna must, according to the melancholy reports, end her days amid discomforts and

discouragements. The small pension which she may get, together with teaching, will do no more than keep the "wolf from the door." Study the careers of the great singers who have massed fortunes, and it will be learned that they were blessed with a gift far removed from art, but very essential—shrewd business sense. Materna may have lacked this practical faculty. In the meantime the world will wonder why she is forced to be poor.

FREQUENT reports and statements issuing from semi-official sources generally have, for years past, been ascribing large profits to the Bayreuth Festivals, as the Wagner performances in that town are called. The following cable to the New York Herald, published last Sunday, will therefore cause surprise in certain quarters:

Dispatches from Berlin state that a movement is on foot to raise a national fund to maintain the Bayreuth opera after the copyright of "Parsifal" and other works expires.

The musical world has not received the idea with much favor, because the Bayreuth management regularly cleared profits on the season amounting usually to about 50,000 marks (\$12,500), though last year the profits were almost nothing, because of the restaging of the Ring. The management complains that the expenditures are increasing owing to the high salaries paid by American and English opera managers. The Bayreuth management paid its soloists 96,000 marks (\$24,000) for the last six weeks' season, and the orchestra and chorus were paid 60,000 marks (\$15,000).

Some three or four years ago THE MUSICAL COURIER in a series of articles on the high salary crime (by which the system of paying foreign star singers large fees has become known here) stated that, as a consequence of this sensational method of treating an artistic problem here, the European, particularly the Continental, opera houses would be compelled to advance salaries to such a degree that the prevailing prices of admission would be forced up, and the universal culture be impeded because of the resulting accentuation of the individual singer's importance; that the ensemble would suffer, the artistic balance be destroyed, because the American and English star system would be introduced through the rise of salaries in Europe by reflex action, and that, as a matter of course, the management, in order to make money to pay the stars, would be compelled to advertise them to draw the curious crowds, as is the case here, or continue the Continental system of ignoring advertising and lose money.

Bayreuth as the operatic, or, let us say, musico-dramatic, centre of the Continent is the first, as it naturally would be, to suffer from our absurd American system, and now admits its inability to proceed further on the high salary basis, and most properly attributes it to the American operatic crime—this payment of extravagant, inordinate and reckless salaries to a few singers, through whom the infection has passed into the European operatic body; for it must be remembered that the vast bulk of opera singers coming here receive a moderate salary only, the large and criminal stipends going to a limited number of singers only. This limited number, however, does the harm that flows from the system, for it is through them that the idea of inordinate salaries has been impregnated in the minds of the musical people of the Continent.

It has always appeared to the casual, well balanced American observer of this operatic proposition that there must be some collusion between certain individuals or forces on one side and the stars on the other in order to bring about these extravagant payments to the foreign visiting aggregation. There are a few important singers on Mr. Grau's list—a few only who can secure engagements in Europe; most of them have been identified entirely with the Metropolitan stage here. Emma Eames has few, if any, European engagements; Melba is not heard much on the Continent; Sembrich is here season upon season and occasionally

gives her own performances in Germany—performances at her risk; Calvé very seldom is heard on the Continent; Van Dyck very rarely nowadays; Jean de Reszké sing in Paris and at Monte Carlo, but not in the opera houses of the Continent outside of Paris; he probably does not care to; neither does Edouard, his brother. But the fact remains that the singers at our Metropolitan Opera House are completely identified with it and if, at times, they have a season's vacation it is for the purpose of giving New York a "rest," only to sing in concerts in other cities during that time and then to reappear on the Metropolitan stage again, as was the case with Nordica. These names have for years been the only star features of the Metropolitan—with a few additions—and upon these Mr. Grau everlastingly depends.

These are the singers who draw those high salaries that have brought about a rise in the market in Europe of operatic salaries, and it is through these that Bayreuth cannot make any money, for a small profit of \$12,000 implies too much of a risk. The annual Bayreuth fest should at least bring a clear 100,000 marks to insure its solidarity.

Artists should get as much as possible for their work; the highest kind of pay should be offered to them, particularly to singers whose voices must, sooner or later, deteriorate from natural causes. It is not against this feature of the case that THE MUSICAL COURIER has been protesting, but against a system which, by giving to a few singers these immensely exorbitant salaries, makes it impossible to maintain an artistic ensemble or equipoise and which makes losses imperative, as Bayreuth illustrates and as many other opera houses do since our American system has been introduced on the Continent. The star salaries have, at certain seasons, exceeded \$500,000 at the Metropolitan Opera House; but there was nothing artistic in it; it was a kind of miniature hero worship which enabled the scheme to get money out of the public to pay for it; not art but merely a circus—a circus with singers getting high salaries representing the clowns who are engaged to amuse the hoi polloi, for the star system so degenerates and demoralizes the artistic operatic or musico-dramatic ideal, so distorts the work, that the stars unconsciously sink into the realm of buffoonery. They no longer represent a part, a character or a role, but only themselves as sensationally advertised personalities, whose individual capers, idiosyncrasies, family squabbles, gems, dresses, dogs, or other toys are made the subject of daily newspaper comment, all of which is sufficient to ruin any earnest or serious work they may have contemplated.

And this American system, as predicted years ago by THE MUSICAL COURIER, has gradually invaded the continent of Europe after having gained a foothold in London; and the Continental opera houses cannot maintain themselves under its sway and influence. Hence the statement from Bayreuth and the proposition to place the Festspiele on a substantial basis independent of that public support which may be attracted by any individual star. It is merely an effort to return to the original theory as propounded and insisted upon by Richard Wagner himself.

No reform is possible here with us. Mr. Grau is a business man and caters to his customers as Martin, Delmonico or Sherry does to his. If they wish pie these business men and caterers will get pie for them and charge heavily for it because their customers ask for it. The Four Hundred want stars, not opera or music, and Mr. Grau gives them stars, and as he is in search for stars the market price of stars advances with his demand for them. The Four Hundred pay and music and the public be damned. It is the same old story. Mr. Grau cannot be blamed, and he does not mind even that as long as he feeds his customers with the pap they ask for. Therefore let's all be happy.

THE orchestra committee for the present year of the Pittsburgh Orchestra, consisting of very prominent citizens of Pittsburgh, has been selected as follows: Joseph B. Shea, chairman; James H. Park, William McConway, James I. Buchanan, and the

THE PITTSBURG ORCHESTRA. president of the Art Society, Edwin Z. Smith.

George H. Wilson has been re-elected manager of the Art Society, and also manager of the Pittsburgh Orchestra.

W. N. Frew, to the surprise of many, resigned the chairmanship of the orchestra committee and of the art committee, stating that his duty as officer of other institutions, the Carnegie Institute and the Carnegie Technical School, consumed all of his time, particularly when his business affairs were also considered, and after a service of six years he felt that someone else had better assume the responsibility. Many regrets were expressed at this decision, but it could not be reconsidered. Joseph B. Shea, who takes his place, has long been a member of the committee, and is a very important element in the municipal, civic and art life of Pittsburgh. He will continue to maintain the high standard that has been established in Pittsburgh, through the devotion of many of its citizens to highest aims in the arts and sciences of modern culture.

The work that has been done during the past years by George H. Wilson was duly recognized, and he can at all times depend upon the solid indorsement of the most influential body of citizens in the western portion of the State of Pennsylvania.

LADY DE GREY, the wife of Earl de Grey, is a woman of remarkable beauty and character. Her husband is an important member of the Covent Garden Operatic Syndicate, and is guided in many matters by the tact and experience of his artistic spouse. Lady de Grey comes of a well-known

LADY DE GREY. family, in which the love of art and sport is equally divided. She herself is a keen sportswoman, but music occupies the major portion of a very busy life. She finds time, despite her society duties, to indulge her cultured tastes to the full. As everyone in musical London knows, Lady de Grey's house is the Mecca of all visiting artists, where, so gossip avers, politics and art go hand in hand. Her musicales are the choicest in the city, and an invitation to an artist to appear at one is considered tantamount to a royal "command."

Lady de Grey is actively interested in the management of Covent Garden Opera House. She is a fast friend of the de Reszkés and Paderewski. A woman of heroic stature, a veritable Valkyr, she is fond of impersonating at fancy dress balls some character in opera and music drama. Our picture represents her in an Aida-like pose and costume.

HURRAH! Here they come! The Grau vocal hippodrome is once more "billed," and the public is stunned with the novelties announced. Melba, Sembrich, Eames, Nordica, Schumann-Heink, Gadske, Edouard de Reszké, de Marchi, Plançon and at least one new singer—Kirkby-

IN THE RING. Lunn, the English contralto. Melba, who is to go on a concert tour, does not appear here until February. There is no German tenor secured as yet. The conductors are to be Mancinelli and Alfred Hertz. The latter is to conduct the German performances, and his engagement here was first announced by THE MUSICAL COURIER weeks before the daily papers denied it—the *Evening Post* being an honorable exception.

Mr. Grau at the time, in a Chicago interview, which he never refuted definitely, denied THE MUSICAL COURIER's statement of Hertz's engagement, with what object could never be understood.

The big novelty of the operatic season is to be Ponchielli's "La Gioconda"! Jean de Reszké will

not return next season unless he changes his mind. In that case he will return. At present he is mastering the difficult role of Canio in "Pagliacci," which cosmical work is to be produced in Paris next season, with Leoncavallo conducting, at the Grand Opéra and at the Opéra Comique.

The Metropolitan season begins November 24. It is to last seventeen weeks. Bless their dear old faces, we shall have a good long chance to become acquainted with the Grau singers—once again.

"AM at work in the conservatory writing my ballet music and the chronicle of musical events," writes Tschaikowsky to his brother at the beginning of this term. Much else of interest does not appear in his letters; but we learn from other sources that Tschaikowsky's piano concerto was performed in St. Petersburg at the first symphony concert by Professor Kross. The public was not insanely enthusiastic over the work and the press praised it.

His Third Symphony had its first hearing this fall at Moscow and was much applauded. The composer himself thought the work was a step forward regarding form, but that it contained no happy musical ideas. At this time von Bülow was playing the concerto in America, and sent Tschaikowsky a lot of local criticisms about it. "Think what healthy appetites these Americans have," writes Tschaikowsky; "every time Bülow must repeat the Finale of the work. Such a thing is not possible with us."

This same concerto was played for the first time in public at Moscow the end of November, and the performer was no other than Sergius Tanejew, the favorite pupil of both Tschaikowsky and Rubinstein. The composer himself wrote a critique of the affair—which seems to us to be a strange condition of things—and praised his playing.

Saint-Saëns—"the small, active man with the Jewish type of face," so Modeste describes him—visited Moscow this fall. An intimacy sprang up between him and Peter Iljitsch, and during the course of conversation each revealed to the other that he had had youthful admiration for the art of ballet dancing. So on the conservatory stage they improvised a ballet—"Pygmalion and Galathea." Saint-Saëns was a forty year old Galathea and Tschaikowsky a Pygmalion of thirty-five; Rubinstein at the piano took the place of an orchestra. Unfortunately, Modeste writes, there was no one present besides the performers.

Now the compositions to "Vakula" were to be judged. The jury was composed of Kirejef, Asantschewsky, N. Rubinstein, Th. Tolstoi, Rimsky-Korsakoff, Nápravnik, Laroche and Davidoff. Although Tschaikowsky had had his score recopied by a strange hand, yet he himself had written across it "Ars longa, vita brevis," and this was recognized at once. So the secrecy of the thing became a farce; but the result of the competition was that Tschaikowsky got the prize of 1,500 rubles. This money "went like the wind" for the necessities of life, but there was enough left to allow him to take a trip to Paris. Modeste, who was bound for Lyons, accompanied him, and the journey was a happy one. At Paris the two visited the Opéra Comique to hear "Carmen," and Peter Iljitsch was wild with delight over the score. He had seen the piano score months earlier and had admired it tremendously; now that he heard all the beauties of the instrumentation he could scarcely control himself, especially that Galli-Marié acted and sang the title role with much effect. The travelers parted company at Paris, and Peter Iljitsch returned to Moscow.

Tschaikowsky's Third Symphony had its first hearing in St. Petersburg the beginning of the year 1876, and the public applauded the work and called

for the composer; but the press was rather chilly in its attitude toward the new composition. On the whole, the composer was pleased with the event, and that is of most interest to the biographer. Naturally "Carmen" aroused desires in him to write another opera, and he wavers between "Ephraim" and "Francesca da Rimini." With both texts he was dissatisfied, because they lacked the human directness of the "Carmen" libretto.

A new quartet begun in Paris is now finished, and has its hearing at Rubinstein's house. It seems not to please much, but later made a big hit with the public.

The usual summer trip which Peter Iljitsch took was begun earlier that year because of ill health, and was directed to Vichy. The details are not interesting. Suffice it to say that after much swearing at Vichy he finally landed in Bayreuth early in August, 1876. Here Klindworth took him in tow, introduced him to everyone that was anybody, and also carted him up to see Wagner. After having witnessed the "Rheingold" performance Tschaikowsky writes that the thing interests him for its scenic attractions, but musically it was incomprehensible nonsense, in which now and again there were entrancing moments. His entire attitude toward Bayreuth is the usual one of the person who has not the fever of Trilogy enthusiasm in his veins. That Wagner—the man "with the ironic lips and the eagle nose"—the musician should have appealed so little to Tschaikowsky is scarcely a tribute to Peter Iljitsch's abilities as a critic; but after all he was only a composer-critic, and probably viewed Wagner's successful music dramas across the wreck of his own attempts at opera writing.

The details of his stay at Bayreuth have been made public long before this by almost everyone who visited that burg in the famous year of 1876. He had the same trouble getting things to eat and the same labor eating what he got as the Wagner fanatic had; but he lacked enthusiasm, which is an important aid to digestion.

"After the last chords of 'Götterdämmerung' I felt as though I had been released from prison. The Ring may be a great work, but it is also the most long winded and endless foolishness that ever was written." So spake the Russian—and then he complained about his racked nerves. Now Nietzsche wrote monumental nonsense when he preferred Bizet to Wagner; but Tschaikowsky makes Nietzsche's "hammer judgment" look pale when he writes: "A thousand times better is the ballet 'Sylvia.'"

After his dose of Bayreuth Tschaikowsky went back to his relatives the Dawidows, and on August 19 of that year Modeste receives the startling news from him: "I have resolved to marry—that resolve is beyond recall." With this the biographer concludes his chapter. The following season will be reviewed next week; below is the chronological list of Tschaikowsky's compositions during the year 1875-6:

Opus 30—Quartet No. 3.

Opus 20—Ballet music to "Der Schwanensee."

Opus 37 bis—"The Seasons": twelve pieces for the piano. This set was ordered by a St. Petersburg musical paper, and Kaschkin tells us that Tschaikowsky did not take the thing very seriously.

The compositions were to be sent in at stated intervals, and in order not to miss any of these Tschaikowsky told his servant to remind him whenever it was time to compose one of these pieces. The servant was obedient and regularly approached Tschaikowsky with: "Peter Iljitsch, it is time to send the package to St. Petersburg." Then the composer would get to work and toss off one of these compositions at a sitting.

Besides the above Tschaikowsky translated the text to Mozart's "Nozze di Figaro" and arranged the opera for a performance of the conservatory

pupils—this was done at the wish of Nikolai Rubinstein.

This season concluded Tschaikowsky's career as a music critic. His last works treated of Wagner's Trilogy, but the series was never concluded.

AFTER rejecting Hans Richter, Richard Strauss, Mottl, Nikisch and Weingartner, Weber & Fields have finally selected Mr. Francis, of St. Louis, as a successor of the late John Stromberg. All the composers and directors of the United States have failed to prove their ability to conduct the music at Weber & Fields, and these two artists were perfectly justified in going to the West and getting a musician to do justice to their particular art. It is now quite sure that none of the great European conductors can come here with any chance of success at all, after they have been rejected by Weber & Fields, and thus our last chance to get some excellent orchestral conducting in this country under the finest auspices of the twentieth century is dissipated. The "Ring" will be produced by Weber & Fields next season. Mr. Fields will be the Fafner and Mr. Weber the Siegfried. Fay Templeton will be the Brunnhilde, and Lillian Russell, of course, the Sieglinde. Willie Collier will be the Wagner, and Mr. Kelly will be Cosima. De Wolf Hopper will be Mime, and the rest of the cast is to be announced later. The chorus will be far in advance of that at the Metropolitan Opera House, and will consist of young girls instead of matrons. The orchestra will play at the Musical Union rates, but there will be a discount, which will be divided between the manager and concertmeister. In case that Mr. Grau's company goes on the road, Weber & Fields company will take its place at the Metropolitan. Cigarettes will be distributed during the performance, and there will be no advertisements permitted on the programs. The critics will have headquarters in the greenrooms. All copyrights reserved by Weber & Fields.

Le Ménestrel reports Calvé's departure from Paris with the score of Hahn's "La Carmélite" in her valise to study en route. Is Emma really going to calve a new role?

Pilsen has promised to produce Dvorák's new opera, "Armida." The occasion is to be the dedication of the new Czech Theatre, to take place September 27.

Charpentier's "Louise" was received in a friendly manner at its first Munich production; but at the close of the performance its success was challenged.

The entire list of Wagner operas from "Rienzi" to "Götterdämmerung" has been produced no less than four times during the past Vienna season.

August 17 is named for the première date of Saint-Saëns' new opera, "Parisatis." This is to take place in the arena of Béziers.

The Guildhall Conservatory in London is rated the largest music school of the present day. It has more than 3,000 pupils.

Humperdinck's new opera, "Dornröschen," is to have its première at the beginning of next season.

The Weimar scenic production of Liszt's "Holy Elizabeth" legend is soon to be imitated in Leipsic.

"Peer Gynt," with the Grieg incidental music, was performed at Vienna successfully.

Philipp Scharwenka has received the title "Königlicher Professor."

Pesaro is to have a Rossini Festival, under Mascagni's direction.



A POET CRITIC WRITES OF "MANRU."
To Paderewski, long the king
Of pianists poetic,
There came the thought new flights to wing
In regions more aesthetic.
He mused by day, he dreamed by night
Of Wagner and his glory,
Quoth he, "An opera I'll write
And live in song and story."

So Pad got out his rule and square,
His guide to phrase and fable,
His rhythm machine, a strange affair,
His logarithmic table—
His spirit level and his plane,
His higher mathematics,
His mitre box, his traveling crane,
His "X's" and quadretics.

This mechanism he utilized
In very dext'rous fashion,
Wagnerian "motifs" he devised
And stimulated passion.
The orchestra he loaded up
With problems soul confounding.
Thinks he, "This ought to take the cup;
The winning post I'm rounding."

Throughout his score both "x" and "y"
Mysteriously kept chasing
Each other. Meanwhile Pad fought shy
Of melodies debasing.
"Away with arias," he cried,
"And things that are not mystic,
I'm turning out my Browning side,
The side that's most artistic."

When all the algebraic score
Was finished, Pad had yet to
Attend to one—just one thing more:
A suitable libretto.
This to his music he hitched on
And in its place installed it.
And then the opera was done.
"Manru" is what he called it.

Great audiences flocked in to hear
This marvelous production,
Intended not to charm and cheer
But to provide instruction.
They found it dry as any bone,
But showed no signs of choler,
Instead they vowed that Pad had shown
Himself a deep, deep scholar.

And so whoever cares to hark
Without a trill ecstatic
To music that's abstruse and dark
And deeply problematic
Must treat emotion as a sin,
And load up to the muzzle
With patience. Then he may break in
On Paderewski's puzzle.

—Pittsburg Leader.

THE new piano albums published by G. Schirmer are of especial interest because devoted to Russian and Scandinavian composers. Selected and edited by Louis Oesterle, I need hardly say these volumes are representative of modern Slavic and Scandinavian talents. There are sixty-eight pieces in the Russian album—which is to be supplemented by a second volume—and forty-two numbers in the Scandinavian. The former has a roll call of names: Alenoff, Arensky, Blumenfeld, Cui, Gradzki, Karganoff, Korestchenko, Liadow, Pachulski, Rachmaninoff, Rebikoff, Scriabine, So-

kalsky, Tschaikowsky, Wihtol, Wrangell, Youferoff. Liadow is the most gifted of the lot, and is given due space by the editor. Rachmaninoff is here with his Prelude. Rebikoff's "Devil's Daughter," after Franz Stuck, might have been included; it is full of rare and unholy inharmonics. But the scheme is excellent, the phrasing and fingering all that can be desired.

In the Scandinavian volume Grieg is by no means the only interesting composer in Mr. Oesterle's list. Anderson, Knut, Bäck, Madame Backer-Gröndhal, Enna, Grieg, Kjerulf, Neupert, Nordraak, Ole Olsen—a man of fantastic imagination—Schytte, Sinding, Sjögren, Winding and Winge are among the names presented. Whereas Chopin, Schumann and Liszt affect the young Russian group, Schumann and Mendelssohn are easily traced as influencing the Norwegian, Danish and Swedish composers. All this music is within the technical reach of the ambitious student.

The same music publishing house has issued two Liszt albums edited and fingered by August Spanuth, a pianist, who is also an admirable pedagogue. The two volumes contain the cream of Liszt's graceful piano pieces: "Au lac de Wallenstadt," "Cantique d'Amour," "Chant Polonais," "Album Leaf," "Valse Impromptu," "Gondoliera," several of the Soirées de Vienne, "Au bord d'une source," "Eclogue" and one of the sonnets after Petrarch. A collection interesting and useful for the amateur and teacher. Richard Aldrich has written a biographical sketch of Liszt for these albums.

The London *Saturday Review* thus pays its respects to Flaubert and the new translation of "Madame Bovary"—to which Henry James contributes an introduction:

"All the rest seems a little cheap. By conjuring up impossible characters in impossible situations any of us may easily write off the heads of Mesdames Hall Caine and Corelli. But to take a subject such as that of Madame Bovary and her wretched amours, and to treat it so that the wretchedness, the sordidness, is transmuted into beauty—to do this is to achieve a feat that places the achiever thereof among the world's greatest artists. Quite recently Mr. Heinemann has published, in a translation, 'Notre Dame de Paris,' a story which most of us know. A little time before the publication of this translation the centenary of the birth of Victor Hugo was celebrated in Paris, and flags were hung out, and lanterns, and there was a great to-do. In about twenty-one years the centenary of the birth of Gustave Flaubert will arrive. Will, we wonder, the flags and lanterns be hung out then—will Rouen rejoice to hear (probably for the first time) that Gustave achieved his finest works near to the town of the Rouennais? We suppose not. Rouen has no especial affection for Flaubert; and France, speaking generally, thinks little more of him than does Rouen. France has its popular authors even as England has; and just as Goldsmith, Jane Austen and Shakespeare are hidden in the vast shadow cast by Jerome K. Jerome, Mr. Phillips, Mr. Burgin, Mr. Kipling, Mr. le Gallienne and other celebrated 'literary men,' so is Flaubert lost behind the clouds of glory trailed by those industrious persons Georges Ohnet, Eugène Sue & Co. There will be no celebration twenty-one years hence. At least, so we think. Possibly one hundred gentlemen may assemble in a café and drink the health of the greatest novelist France has known—and we say this remembering Balzac, Guy de Maupassant and Dumas, not to mention George Sand; but we venture to say that beyond this kind of local explosion the name and fame of Flaubert will rest as quietly in France as in the rest of the world. Still, no one knows; no one can prophesy with any degree of

certainty; even a magnificent artist may come to be appreciated by his countrymen."

The historical novel and all its stupidities is the subject of an editorial in the London *Academy*. Thackeray's "Esmond" is placed at the highest point after Walter Scott. That dreary "Romola" and the indescribably meretricious stuff of Bulwer's get their just deserts. Gertrude Atherton and "The Conqueror" are lauded as author and book deserve to be, for Mrs. Atherton has imagination and temperament, qualities that are sadly absent in the lifeless work of her female contemporaries, American and English.

"At the present time historical fiction has sunk to the novel of which 'Richard Carvel' is the type: imitation of imitation of imitation: a convention wherein every characteristic, almost every gesture, is absolutely stereotyped; a convention from which sex and humor, and all other fine human things, have been banished; a convention in which the puppets, in historically correct clothes, behave always with perfect consistency according to an unalterable code, in which invention takes the place of imagination, a simper stands for passion and asinine rashness for heroism.

"There is no essential difference between historical and modern fiction. There is no antagonism between romance and realism. All fiction, like all poetry, is the response to the great human outcry for romance. 'Clarissa Harlowe' and 'Madame Bovary,' the most realistic novels ever written, are impregnated with the very spirit of romance; they breathe it; they live by their lyric fervor, their heroic ecstasy, in exactly the same way that 'Ivanhoe' does. The historical novel of today owes its ignominy to the accident of Scott's temperament and individuality. He did what he did, in his sunny, optimistic way, with such power and finality that no Englishman has dared to do the same thing in another way. What? Advance beyond Scott? Look where Scott didn't look? Say what Scott was too simple, too pure, too kindly to say? Impossible! It would be considered sacrilegious, unhealthy, morbid! And so it would, and so it will. Nevertheless, until this is done, and done persistently, and as it were with effrontery, the historical novel will continue to be the miserable, contemptible sham it now is."

For nearly a month Mr. Rutherford has been leaving his office at half past 4, and, arriving at his pleasant house in the suburbs by a quarter past 5, writes Philip Hale. No sooner is he at home than he takes a racket and plays at tether ball, sometimes against his daughter, sometimes against his wife, and in unpleasant weather he beats the ball alone. He plays with desperate energy. He runs and jumps and leaps and swats until the sweat runs down the hollow of his back. He is highly excited. His eyes and tongue protrude. Now and then he screams in joy or disappointment. His growing daughter laughs or claps her hands. The dog barks wildly. For half an hour at least the Rutherfords are decidedly at home.

The neighbors say: "How devoted Rutherford is to his family.!" Mrs. Bolt asks her husband why he does not follow Rutherford's example and come home early. Susie Miller begs her father to buy the game so that they can play it. Mrs. Rutherford told Mrs. Miller only yesterday that Mr. Rutherford had not stopped at the club and had not been late to dinner for a month. "He's crazy over that game."

But neither Mrs. Miller nor her pop-eyed daughter, Emily, nor the barking Jowler, nor the observant and speculative neighbors know what the doctor said to Mr. Rutherford about his kidneys and the need of vigorous exercise. When Rutherford is jumping, swatting, puffing, blowing, sweat-

ing, he does not see wife, daughter, dog; he is playing with all his might against Death, who is leaner than he is, spryer and never tired. Yes, Mr. Rutherford is playing the game of his life.

For the Weimar centennial anniversary of Goethe's birth, August 28, 1849, Liszt composed his "Tasso: Lamento e Trionfo." And this stands second in order of his thirteen symphonic poems. At the Weimar festival the work preceded Goethe's "Tasso," being played as an overture.

When the first part of this "Tasso" symphonic poem was written—there are two parts, as you will see later—Liszt was not yet bold in his métier as symphonic poet, for he thought it necessary to define the meaning of his work in words and thus explain his music. Later he contented himself with writing his music and letting the public do the rest.

Liszt's preface to "Tasso" is Englished as follows: "I wanted to define the contrast expressed in the title of the work, and it was my object to describe the grand antithesis of the genius, ill used and misunderstood in life, but in death surrounded with a halo of glory whose rays were to penetrate the hearts of his persecutors. Tasso loved and suffered in Ferrara, was avenged in Rome, and lives to this day in the popular songs of Venice. These three viewpoints are inseparably connected with his career. To render them musically I invoke his mighty shadow, as he wanders even today by the lagoons of Venice, proud and sad in countenance, or watching the feasts at Ferrara, where his masterworks were created. I followed him to Rome, the Eternal City, which bestowed upon him the crown of glory, and in him canonized the martyr and the poet.

"Lamento e Trionfo"—these are the contrasts in the fate of the poet, of whom it was said that, although the curse might rest upon his life, a blessing could not be wanting from his grave. In order to give to my idea the authority of living fact, I borrowed the form of my tone picture from reality, and chose for its theme a melody to which, three centuries after the poet's death, I have heard Venetian gondoliers sing the first strophes of his 'Jerusalem':

Canto l'armi pietose e'l Capitano,
Che'l gran Sepolcro libero di Cristo.

The motif itself has a slow, plaintive cadence of monotonous mourning; the gondoliers, however, by drawing certain notes, give it a peculiar coloring, and the mournfully drawn out tones, heard at a distance, produce an effect not dissimilar to the reflection of long stripes of fading light upon a mirror of water. This song once made a profound impression on me, and when I attempted to illustrate 'Tasso' musically, it recurred to me with such imperative force that I made it the chief motif for my composition.

"The Venetian melody is so replete with inconsolable mourning, with bitter sorrow, that it suffices to portray Tasso's soul, and again it yields to the brilliant deceits of the world, to the illusive, smooth coquetry of those smiles whose slow poison brought on the fearful catastrophe, for which there seemed to be no earthly recompense, but which was eventually, at the Capital, clothed in a mantle of brighter purple than that of Alphonse."

Following this case—in later years, it is true—a strange denial from Liszt himself. He admitted that when finally his "Tasso" composition began to take form Byron's "Tasso" was nearer his heart and

thoughts than was Goethe's. "I cannot deny," he writes, "that when I received the order for an overture to Goethe's drama the chief and commanding influences on the form of my work was the respectful sympathy with which Byron treated the manes of the great poet."

Naturally this influence could not have extended beyond the "Lamento," since Byron's poem is only the "Lament of Tasso," and has no share in the "Trionfo." Now the anti-programites could make a very strong case out of this incident, and probably would have done so long before this if they had known or thought about it. But then this question of the fallibility of program music is an eternal one. Was it not the late Beethoven Thayer, constantly haunting detail and in turn haunted by it, who could not abide Beethoven's "Coriolanus" in his youth because he only knew the Shakespeare drama and could not hinge the Beethoven overture to that at all, simply because it would not fit. And now some commentators declare that Beethoven must have known the Shakespeare work, that he could not have found his inspiration in the forgotten play of von Collin. Just such points make music an interesting topic while one's dinner is being assimilated. Besides, they are harmless, and matter not one jot one way or the other.

Liszt's "Tasso" opens with a descending octaved theme in C minor, meant to depict the depressed mood and oppressed station of the poet. Wagner has made mention of Liszt's particular aptitude for making such musical moments pregnant with meaning. Here it expresses the tragedy of the poet's life, and a second theme voices his agonized cry. Gradually this impatience is fanned to fury, which culminates in a wild outbreak of pain and fury. The tragic first theme, now given fortissimo by the full orchestra and long sustained, spreads its shadow over all. The characteristic rehearsal of the themes concludes the introduction to the work.

Now with an adagio the principal motif is heard in full for the first time; it is the boat song of the Venetian gondoliers, and embraces in part the first tragic theme with which the composition opened. You recall what Liszt said about the expressiveness of this sombre song. He has heightened its gloom by the moody orchestration in which he has imbedded it.

As a contrast comes the belief in self which forces its way to the soul of the poet, and this comes to our ears in the form of the noble main theme—the Tasso motif—which now sounds brilliantly in major. These two moods now relieve one another, as they might in the mind of any brooding mortal, especially a poet.

The next picture is Tasso at the Court of Ferrara. The courtly life is sketched in a minuet-like allegro and a courteous subsidiary. How aptly Tasso is carried away by the surrounding splendor we hear when the Tasso theme sounds in the character of the gay minuet. This theme now becomes more and more impassioned, the poet has raised his eyes to Leonore, and the inevitable calamity precipitates itself with the recurrence of the wild and frantic burst of rage and fury.

Alles ist dahin! Nur eines bleibt:
Die Thräne hat uns die Natur verliehen,
Den Schrei des Schmerzes, wenn der Mann zuletzt
Es nicht mehr trägt.

With this, the first half of the first part of the work closes.

NOTICE.

Musicians and people interested in musical affairs who are going to Europe can have all their mail sent, care of this office, and it will be forwarded to them. Musical people generally, who are visiting New York, or who are here temporarily, can have all of their mail addressed to them, care of this office, where it will be kept until they call for it, or redirected, as requested.

The second half busies itself with the poet's transfiguration. His physical self has been sacrificed, but the world has taken up his cause and celebrates his works.

A short pause separates the two divisions. Now the glorious allegro has an upward swing, the former dragging rhythms are spurned along impetuously. The Tasso theme is glorified, the public enthusiasm grows apace, and runs to a tremendous climax in the presto. Then there sounds a sudden silence—the public pulse has ceased for a moment—followed by a hymn, built on the Tasso theme. The entire orchestra intones this, every figure is one of jubilation, save the four double basses who recall the rhythm of the former theme of misery; but—notice the logic of the composer—its resemblance is only a distant one, and it is heard only in the lowest of the strings. So this composition concludes.

The Epilogue to the "Tasso" symphonic poem was written many years afterward. Liszt called it "Le Triomphe funèbre du Tasse," and its first performance was under Leopold Damrosch here in New York in 1877. The subject must have pursued Liszt through most of his life, and he seems to have felt a certain affinity with the dead poet. We all know that the public denied him credit for his compositions. Oh Liszt the pianist, the Abbé, they spoke with respectful breath; but mention him as a composer and they grew busy with other topics.

Göllerich in his Liszt biography mentions that once during his stay in Italy the composer, in a covered wagon, had himself driven slowly over the course along which the corpse of Tasso had been taken. And of this incident he is supposed to have said: "I suffered the sad poetry of this journey in the hopes that one day the bloody irony of vain apotheosis may be spared every poet and artist who has been ill treated during life. Rest to the dead!"

The analysis of this work is short and precise. The musical program of it is simple. It opens with a cry of distressful mourning, while from the distance the cortège approaches. A reminiscence of the Tasso theme is recognizable in this pompous approach, and the mood changes to one of triumph. In the midst of all this the public adoration is mingled with its tears, and the two climax in the Tasso motif.

We realize how much Strauss is indebted to Liszt. I do not refer to the similarity of thematic invention, but to the devices themselves. For instance, those sudden pauses which Strauss uses so skillfully, and the reminiscent bringing back of a motif in the double basses to signify how far from the present it is removed.

The Weimar Abbé was father of the whole crew of symphonic poets. There are some people still alive who contend that Strauss did not derive from Liszt. In the face of all the evidence of one's ears it does not seem worth while to argue this point at all. Besides, Strauss himself has said: "I am the legitimate successor to Liszt."

Felix Weingartner's "Orestes" was recently produced in Berlin by the traveling opera company from Stuttgart.

Leipzig is contemplating a performance of Liszt's "Legend of the Holy Elizabeth," with scenery.

The National Conservatory of Music of America, Summer Term, May 1st to August 12th.

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CINCINNATI, July 15, 1902.

THIS is the season of summer schools, and one of the most flourishing of these is the one conducted by O. J. Ehr Gott and his faculty. It is an unusual event to find a summer school well patronized, but in this respect Mr. Ehr Gott has been usually blessed, for his school is well filled, although there is always room for more, just as there is in a crowded omnibus. During the past year the Oscar J. Ehr Gott School has spread its reputation far and wide. He has had an able corps of assistants—especially in his amiable wife, who is a thorough musician, a painstaking teacher and an indefatigable worker.

Mr. Ehr Gott succeeded in building up a large and efficient chorus—made up altogether of his own pupils. As a conductor he is discriminating and musicianly. During the past year nearly 200 students were received, and indications are that the number will be much greater next year. They came from almost every State of the Union—as far west as the State of Washington, and very largely from the Southern States. The chorus of the school during the past year presented the oratorios of "The Holy City" and "The Messiah," and there was also a miscellaneous program by the advanced students. Among Mr. Ehr Gott's pupils who have entered upon an enviable professional career may be mentioned Asa Howard Geeding, baritone, and Roy Hoskins, basso. Many of the finished students were provided with desirable church positions. Among these are: Asa Howard Geeding, at the Church of the Epiphany, Cincinnati; Mr. Christina, at the First Presbyterian Church, Cincinnati; Miss Gottlieb, at Walnut Hills Lutheran Church, Cincinnati; Miss Ellis, at Walnut Hills Christian Church, Cincinnati; Smith Stanage, at the Middletown (Ohio) Presbyterian Church.

The summer school is largely devoted to the coaching of soloists for concert and opera. A talented pupil, Miss Catharine Narfz, soprano, has been engaged by the Chester Park Opera Company, and begins her operatic career next week in "Carmen" as Micaela. She has a voice with a future.

The Cincinnati Symphony Orchestra, under the direction of Frank van der Stucken and the business management of Frank E. Edwards, have been engaged for a series of concerts outside of Cincinnati for the next season. They will be given during the weeks beginning December 15, March 23 and April 6 at the following places: Marion, Ohio; Cleveland, Toledo, Detroit, Ann Arbor, Ypsilanti, Indianapolis, Piqua, Portsmouth, Columbus (Ind.), and Oxford (Ohio). Oscar J. Ehr Gott, baritone, will be the soloist at all these concerts.

"Il Trovatore" was the second opera of the season offered at Chester Park. The opera attracted a capacity house, almost, and the performance was one that merited

all of the generous applause of the spectators. It is rather late in the day to enter upon any discussion of Verdi's melodious work, "Il Trovatore." Sensational or whatever it may be, its noise is of the sweetest, its scenes intensely dramatic and its solos, as well as its concerted bits, masterpieces of the lyric drama. Miss Norwood and her supporters of the Chester cast gave it a painstaking and pleasing performance. As Leonora Miss Norwood was charming, to say the least, and was most heartily applauded in all of the better known portions of the music and story. Miss Bernice Holmes scored well as Azucena, her acting being most effective and her singing pleasing and well accepted. Mr. Bassett, Mr. Mooney, Mr. Tenny and Mr. Clark added considerably to the completeness and force of the performance, while the chorus was especially good and received generous recognition in applause.

By request of a large number of the patrons of Coney Island the Boston Operatic Quartet, which has been at that resort for the past week, was re-engaged for another week, and sang selections from "Chimes of Normandy" each afternoon and evening after the regular performance in the free vaudeville theatre. This quartet, the members of which are Miss Adelaide Mumford, contralto; Byron Bronti, baritone; Miss Maxwell, soprano, and Mr. Lennon, tenor, came to this city from Chicago, where it closed a four months' engagement.

The principal question that is at present interesting those who are concerned about the College of Music and its future prosperity is, "Who will be the business manager next year?"

J. A. HOMAN.

SOUSA'S ENVOY EXTRAORDINARY.

COL. GEORGE FREDERIC HINTON, assistant manager of Sousa's Band, returned from London last Saturday on the St. Paul, having successfully accomplished his mission of delivering to King Edward VII the beautiful illuminated copy of John Philip Sousa's new march, "Imperial Edward," sent by the composer as a tribute to the English monarch on his coronation. But for the sudden illness of His Majesty, Colonel Hinton would have been received personally by the King, and the royal copy of the Sousa march, which was written for and dedicated by special permission to His Majesty, was handed to the King by Gen. Sir Dighton Probyn, keeper of the privy purse, at Windsor Castle on Saturday, June 21. The same evening, by direction of the King, the march was played before the court by the band of the Scots Guards. Other principal bands have also received orders to play "Imperial Edward" frequently. The day before the King was operated upon he sent his thanks for the march to Mr. Sousa. The enterprise of the "March King" in sending a special envoy across the ocean was favorably commented upon by the English press.

SOUSA IN ATLANTIC CITY.

BY far the greatest attraction during this summer in Atlantic City is John Philip Sousa, whose band is giving concerts afternoons and evenings at Tilyou's Steeplechase Pier. There is an air of refinement at Tilyou's which makes this place of amusement unique among the vast number of resorts to be found in Atlantic City. The most distinguishing features about Tilyou's Pier are that it is devoted entirely to the concerts by Sousa, and that the prices of admission are higher than at any other place of entertainment on the Jersey coast. The result is

that the audiences at Sousa's concerts are the cultured and refined element of sojourners at this summer resort.

The seating capacity in the handsome concert hall at the end of the pier is over 2,000. Sousa's season will last till the end of August. The writer was present at several concerts last week which evoked the usual tremendous enthusiasm for which the March King's concerts are famous. Miss Blanche Duffield, the soprano, who on many occasions before has been heard at Sousa's concerts, was the vocal soloist last week, and was much appreciated.

The programs for Thursday and Friday of last week were as follows:

THURSDAY, JULY 10, 1902.

AFTERNOON.

Overture, Stradella.....Flotow
Rhapsody No. 1.....Liszt
Fluegelhorn solo, Romance from Gipsy Baron.....Strauss
Franz Heile.
Caprice, Cherry Blossoms (new).....Lester
Caprice, The Debutante (new).....S. W. Clark
Airs from The Chimes of Normandy.....Planquette
Movement from Pastoral Symphony, By the Brook.....Beethoven
Valse, Espana.....Waldteufel
Soprano solo, Where Is Love?.....Sousa
Miss Blanche Duffield.
Fugitive Melody, Goldfish (new).....Parsons
March, Imperial Edward (new).....Sousa
(Dedicated by special permission to His Gracious Majesty Edward VII.)
Overture, Berlin When It Weeps and Smiles.....Conradi

EVENING.

Ballet Suite, Le Prophet.....Meyerbeer
Andante, from Symphony Pathétique.....Tchaikowsky
Trombone solo, Love Thoughts.....Pryor
Arthur Pryor.
Fantaisie, A Jolly Evening in Berlin.....Einoedshofer
Scenes from Martha.....Flotow
Fantastic Medley, The Band Came Back.....Sousa
Fantaisie, In the Realm of the Waltz.....Sousa
Soprano solo, Maid of the Meadow.....Sousa
Miss Blanche Duffield.
Traumerei.....Schumann
March, Imperial Edward (new).....Sousa
(Dedicated by special permission to His Gracious Majesty Edward VII.)
Overture, Zampa.....Herold

FRIDAY, JULY 11, 1902.

AFTERNOON.

Excerpts from Romeo and Juliet.....Gounod
A Scandinavian Fantaisie.....Helmund
Cornet solo, Souvenir de Naples.....Rogers
Walter B. Rogers.
Valse, Krolls Ball Klänge.....Lumbye
Dedication March.....Foerster
(Theme built on A. C. (Andrew Carnegie), and introducing Stephen Foster's immortal "Old Folks at Home.")
Scenes from I Pagliacci.....Leoncavallo
Marshal Lufsky.
Piccolo solo, The Nightingale.....Mollenhauer
Airs from Chris and the Wonderful Lamp.....Sousa
Soprano solo, Pearl of Brazil.....David
Miss Blanche Duffield.
Excerpts from Florodora.....Stuart

EVENING.

Scenes from The Queen of Sheba.....Gounod
Duet for Piccolos, Robin and Wren.....Kling
Darius Lyons and Joachim Norrito.
Airs from The Charlatan.....Sousa
Trombone solo, Love's Enchantment.....Pryor
Arthur Pryor.
Grand scene from Die Götterdämmerung.....Wagner
Overture, Tannhäuser.....Wagner
Second Rhapsody.....Liszt
Soprano solo, Maid of the Meadow.....Sousa
Miss Blanche Duffield.
Ponchinello.....Herbert
March, Imperial Edward (new).....Sousa
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Bridal Music, Lohengrin.....Wagner

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MUSIC TEACHERS' NATIONAL ASSOCIATION.

TWENTY-FOURTH ANNUAL CONVENTION.

Put-in-Bay, Ohio, July 1-4, 1902.

THE NEW OFFICERS, 1902-3:

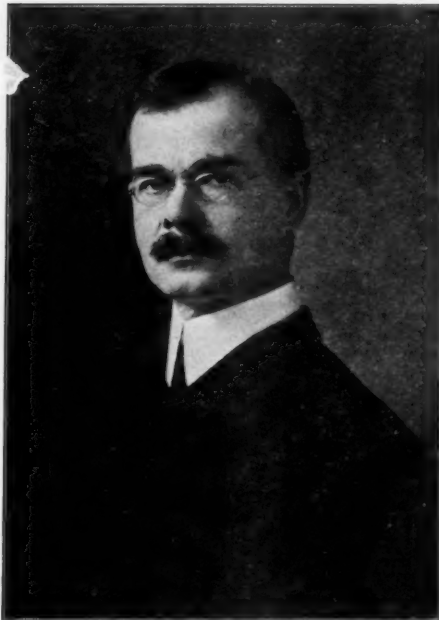
President—Rossiter G. Cole, Boston, Mass.
Vice President—Oliver Willard Pierce, Indianapolis, Ind.
Secretary—Francis L. York, Detroit, Mich.
Treasurer—F. A. Fowler, New Haven, Conn.
Program Committee—Chairman, Arthur Foote, Boston, Mass.; Benjamin Guckenberger, Birmingham, Ala.; F. A. Parker, Madison, Wis.
Chairman Educational Board—Arthur L. Manchester, Wellesley Hills, Mass.
1903 Place of Meeting—Asheville, N. C.

PUT-IN-BAY—where is it? said the Eastern and Southern men two years ago, when it was decided to meet there in 1901. The Middle State and Western men all knew, namely, that though down on the maps as in the State which is "round at both ends and high in the middle," namely, Ohio, it is no such thing—like the "Fifth Avenue Baptist Church," which isn't on Fifth avenue at all, or the "Heavenly Rest," which is far from that place, being in New York city.

As stated, it is not in Ohio, for the very good reason that it is 40 miles from land, out in the Lake of Erie; years ago it was a noted summer resort, before the big 1,000 guest hotel was put up, and into which was sunk a half million dollars; another chap bought it at foreclosure for \$15,000, 'tis said. Now it is one of the regular excursion resorts, known especially to Detroiters and Clevelanders and Toledontes and Sanduskians, and a lovely place it is.

The advance guard of the M. T. N. A. arrived Monday, June 30, said advance guard consisting of the senate and

kins, O. W. Pierce, Mrs. Mary Gregory Murray, Mary Miller Jones, Thomas a' Becket, Julia E. Crane, A. L. Manchester, Mrs. Etta Edwards, P. Gallico, R. Zeckwer, F. A. Fowler, Wilson G. Smith, L. MacDougall, George F. Brierley, Fannie Edgar Thomas, Mrs. Emma A. Thomas, Otis B. Boise, E. R. Kroeger, H. R. Palmer, Alberto W. Jonas, C. W. Morrison, Ray Finel, Frederic Martin, Pauline Woltman, Mary Chappell Fisher, Milton B. Griffith, Carl W. Grimm, W. S. Twichell, Emma Ebe-



ERNEST R. KROEGER.

ling, Katharine Burrowes, Oley Speaks, W. D. Armstrong, &c.

THE MUSICAL COURIER representative journeyed West over night, passing through the prosperous Central New York cities, through the endless vineyards from Erie to Cleveland before breakfast, and at the soft coal city of Cleveland by 7:30 a. m. There is now a New York rival to this smoke begrimed place, namely, the metropolis itself; how comes it one never sees such smoky cities in Europe?

At noon Gilson Wee Smith, Bloomin'shine, Pocahontas Van Cleve, Smith Brothers Dana, Fannie Church, who naturally enough married a Parson, Brother Perkins, who has attended all the meetings of the Empty Annie, usually with a collection bill in his hands; Thomas a' Becket, and the rest, were all greeted by or proffered greetings to THE MUSICAL COURIER man.

At the outset let the policy of this association, as announced on the M. T. N. A. *Messenger*, be here reprinted, namely:

1. That the real work of the association should be done throughout the year.
2. That its annual meetings are necessary as a means of cementing the feeling of brotherhood and professional co-operation that should exist between members of so important a profession as that of music.
3. That the annual meeting should partake of the educational nature of the association's work, the activity of the year being reviewed, the business body expressing its wishes and directing the officers. The program should be a focal point for the educational work of the year, and be so planned that from it direct instruction is derived and stimulus given for another year's labors. The concerts should be in keeping with the ideals and purposes of the association.

In accordance with this policy, first outlined by the president for two years past, namely, Arthur L. Manchester, at both Put-in-Bay meetings there has been a decided change in the policy of the organization, some of the inducements to attend being expressed as follows: An educational program, artists of national reputation and low fares. A metropolitan daily paper put it all in a nutshell in this way:

The senate of the Music Teachers' National Association has decided that the twenty-fourth annual meeting of that body shall be held at Put-in-Bay, Lake Erie, on the first four days of July, this year. This action is the outcome of the good results attained at

last year's meeting, which was held at the same place, and at which a change of policy, energetically urged by Arthur L. Manchester, president of the association, had its first trial. The vicissitudes of the Music Teachers' National Association have frequently been chronicled in this journal. That it should have continued to exist in spite of the many buffetings which it has received is little less than remarkable, and is due wholly to the zeal of a dozen or so devotees of certain phases of musical education. Under the old *regime* the association's membership was extremely unstable; outside of the officers and a small contingent of enthusiasts, who followed it about the country, the society had to depend upon the music teachers of the place in which it held its meeting for support. The motley crowd gathered together listened to long papers, recitals and concerts, begged money to pay the deficit incurred and adjourned. The present promoters evidently believe that this idea is exploded—that such an annual gathering does not furnish a *raison d'être* for the association. They think that the association ought to affect the music life of the entire country by educational means, and that its activities must continue throughout the year, the annual convention having for its chief end a review of the work done and the laying out of new lines of labor. In accordance with this idea, populous cities were avoided last year, and the meeting was held on an island, where only teachers or interested students of music were likely to come. The result was an attendance of 400 persons who meant business. The program was distinctly educational, particular emphasis being laid on what were called round table discussions. Lecture lessons were instituted. These dealt with such subjects as piano technique, voice culture and public school music, and were practical lessons to the teachers who went to hear them, couched in the form of lectures, the hearers taking notes, asking questions and developing pedagogical problems. Instrumental and vocal recitals were given.

At the meeting just held delegates attended from between thirty and forty States of the Union, a condition of affairs which has never obtained before, giving the association a right to call itself national, while before it might as well have been called sectional.

In all this it will be seen that the festival idea is abandoned; the annual meeting is not considered the chief end and aim of the association, but rather an important event in the carrying on of its educational work. The round table discussions, the lecture lessons, were all so planned that all could participate in them, being especially an inspiration to those teachers so situated as to be more or less isolated. The round tables enabled the teachers gathered to compare experiences and draw deductions as to the comparative worth of methods. The lecture lessons, given by a specialist, took the form of a practical lesson



A. L. MANCHESTER.

council, though I believe John Smith Van Cleve (recently licked by our Otto Floersheim, or licking said Otto, whichever you choose, in the columns of THE MUSICAL COURIER) was the first arrival. All went to the Hotel Victory, and from the register I copied these names, well known wherever music is made:

F. W. Root, F. L. York, W. L. Blumenschein, J. S. Van Cleve, S. B. Dana, F. A. Apel, Lillian Apel-Emery, F. W. Wodell, N. J. Corey, Fannie Church Parsons, H. B. Per-



OTIS B. BOISE.

on teaching, the listeners taking notes and asking questions, and so throughout emphasis and renewed emphasis was laid on the educational features. All this makes no mention of the educational system of the association, extending through the year, by means of a syllabus, and regulated course of study, the topic for study being selected by the teachers themselves.

It is universal knowledge that this movement originated in the brain of Past President Arthur L. Manchester, now



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For a Trans-Continental Tour in Recital, beginning November.

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chairman of the educational board. Look at his features here reproduced; a keen, level headed man, say you? This is evident to anyone; activity of the right sort, directed by a known want of the teacher mass throughout the country—this has made his policy the success it is, drawing some hundreds to the meeting place for two years past.

The New Officers, 1902-3.

President Rossiter G. Cole was last year a member of the educational board, where he was especially helpful to Mr. Manchester. He will have the united support of all.

Vice President Oliver Willard Pierce's name is well known to MUSICAL COURIER readers because of his activity in Indiana. He was last year a member of the program committee, and several original features were of his invention.

The secretary, F. L. York, of Detroit, and the treasurer, F. A. Fowler, of New York and New Haven, are hold over officers, who have in times past done good work.

Chairman Arthur Foote, of the program committee, wields a wide influence in the East, and model programs should result for next year, especially as he has the help of Messrs. Guckenberger, of Alabama, and Parker, of Madison, Wis.

The 1903 Meeting Place.

Asheville, N. C., was chosen as the meeting place for next year, partially on account of the plea that the South needed such missionary work, and no one will deny that this is the case. A rate of one fare for the round trip was assured delegates, and the beautiful Battery Park Hotel will make a rate of \$2.50 a day.

Asheville has a population interested in music, who have for six summers past supported a summer school of music and elocution. This school ceased existence when the seminary in which it was held gave up for lack of winter support. Last summer it had two such schools, both of which were made to pay, and had the lamented Adrian P. Babcock lived there is no doubt a school would have been inaugurated there this year.

an invalid; the dry air, many hued skies and health giving climate having brought the city much fame. In the summer of 1901 the thermometer never rose over 85°, and the nights were not only cool, they were cold. Singers found some difficulty in respiration, however, the altitude being so high that it troubled many.

Wednesday, July 2, 1902.

N. Coe Stewart, president of the Ohio Music Teachers' Association, made the speech of welcome, followed by F.



EMMA EBELING.

L. York, who read a short in memoriam on J. H. Hahn, teacher of so many teachers. Then followed a round table for teachers of public school music, Julia E. Crane, of Potsdam, chairman. The subject of her paper was "What Principles of Pedagogy Underlie the Teaching of Music?" and she was followed by B. C. Welgamood, of Tiffin, Ohio; Miss Lucy K. Cole, of Saginaw, Mich., and W. J. Whiteman, of Denver, Col.

Then came the round table for organists, Herve D. Wilkins, of Rochester, N. Y., chairman. He was not present, his paper being "Uniformity in Organ Consoles and Stop Nomenclature." F. A. Fowler read his paper, "The Various Actions, Their Advantages and Disadvantages," and for general discussion this theme was announced: "Is There Any Practical Line Dividing the Style of Church and Concert Playing?" At 11 a. m. Paolo Gallico, of New York, gave a piano recital, and his brilliant and musicianly playing caused much remark. All the above your correspondent missed.

Wednesday Afternoon.

The afternoon opened with a round table for voice teachers, under Frederic W. Root, of Chicago, Ill. There was considerable interest in this, but as topics for discussion were not printed on the program—probably Mr. Root's fault—no one knew what was to be discussed; hence there was not the attendance the importance of the subject warranted.

Ernest R. Kroeger's piano lecture lesson, on the other hand, was held in the large hall, when these subjects were considered:

Elementary Study—The development of the fingers; mental development; the value of titles; the use of mechanical appliances; the equipment of teachers; the home influence; the cultivation of the love of music at an early age.

More Advanced Work—By what stages should technic progress?; the use of études; the use of pieces; the value of harmony and composition to the pianist; the value of books pertaining to music; the study of Bach; should the "classical" and the "romantic" schools go hand in hand?; the value of concertos and concert pieces.

This hall contained several hundreds of teachers, who heard a live subject discussed in a live manner, by an up to date, wide awake teacher and composer. There was great interest manifested, and Mr. Kroeger's ability to "draw people out" and his presentation of the several points above made the lecture lesson very valuable.

Otis B. Boise conducted a round table for musical theory at the same hour, having a paper ready to read, and with this announced classification:

1. What is the province of dissonance in music?
2. How are teachers to educate the musical sense which alone can make the technical knowledge of value?
3. When do harmonic relations end and contrapuntal begin?

Note that Mr. Boise had a paper prepared, and note also that out of the goodness of his heart he did not read it, for it was on the subject "Form in Musical Composition," which Mr. Boise discovered was the title of a paper by a young Canadian, namely, J. Humphrey Anger, Mus. Bac., F. R. C. O., of Toronto, Canada, to be read next day. I mention this as a sample of fraternal courtesy rare in the extreme. A large number of those interested in theory attended the Boise round table, and considerable discussion occurred.

W. Seymour Twichell, of Paterson, N. J., had at the same time a public school music lecture lesson.

He discussed the sight singing department of the subject, claiming that the greatest waste of time and energy occurs in this line of work throughout the country, as a greater part of the time allotted to the subject in the schools is devoted to the teaching of sight reading.

He claims that 90 per cent. of the children who finish the first four years' work in public schools should be able to give difficult music at sight; and presented his original method by the use of which this can be accomplished through the instruction of the regular class teacher.

The presentation of this method aroused a lively interest on the part of supervisors present, and it was evident that the majority were delighted with its simplicity and directness.

All realize that this accomplishment in the primary grades would result in a great saving of time and make possible a higher line of work in the grammar and high schools.

Mr. Twichell presented very conclusive evidence of the success of his method, which was published last year in "School Music Success," and he is in possession of a great many complimentary letters from supervisors who have already adopted it in whole or in part.



N. J. COREY.

There is little doubt but that Mr. Twichell is rapidly coming to the front as a leader in this department of public school music.

The writer has seen testimonials from such authorities as Julia E. Crane, Sterrie A. Weaver, G. Mortimer Wiske,



W. SEYMOUR TWICHELL.

A good share of the population knows good music, and within 500 miles there are numerous schools and women's colleges, which will be greatly benefited by the meeting there.

The beautiful country thereabouts is the Mecca of many

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the principals of twenty-one schools in Paterson, N. J., and many others.

Mrs. Etta Edwards, of Boston, Mass., whose fame is not confined to local circles alone, gave a voice lecture lesson, with this syllabus:

I. Affinity—Receptivity—Perfect mental and bodily freedom. Unity in freedom of action of both mind and body—Proper perception of tone conception—Application of principles as taught.

II. Tone Vitalization—Tone color applied to melody through soulful conception. Diction as applied to the singing voice—Sympathetic blending of pupils' interests through class work—Musicales as a means of developing art atmosphere and serious thought for real artistic advancement.

That Madame Edwards gets results by her method is evident from the fact that she produces singers who have gained fame. Two of these are Helene Wetmore and Edith Ellsbree, sopranos, who have both sung with Mollenhauer, and were highly praised by Hale, at an orchestral concert last June. Another is Louise Ainsworth Drew, a contralto, and all three are destined for a future.

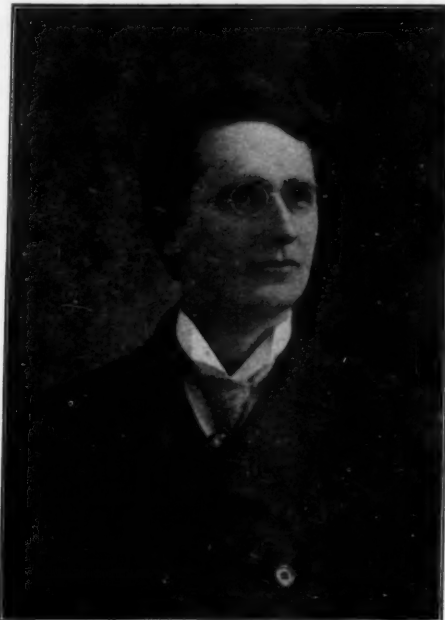
At 5 p. m. Oley Speaks gave his song recital, singing a series of carefully selected songs by Handel, Chadwick, Mary Ruthven Lang, Tchaikowsky and four of his own popular songs. Much and well deserved was the comment on his singing of the Handel "Hear Me, Ye Winds," and the swing and interest of his own songs caught the fancy of those teachers looking for new songs for their pupils.

His partner in the production of the program was Miss Emma Ebeling, pianist-accompanist, of Columbus, Ohio, who played with such sympathy and intelligent appreciation of the finer points of the art of accompaniment that it was remarked on all sides. This young woman knows how, and that is all there is to be said. Mr. Speaks informed the writer that she has played for both himself and Miss Ethel Crane in previous Western concerts.

Mary Miller Jones, reader, and Mrs. Mary Gregory, both of Philadelphia, Pa., collaborated in Tennyson's "Enoch Arden," the music by Richard Strauss, and this, too, absorbed attention from the beginning, for it was a highly finished performance, full of human sympathy. New to the greater portion of a highly critical audience, there was attention at the outset, and this indeed became tense with the continuity of the poem. Miss Jones' delivery is natural and unaffected, her gestures appropriate at all times, and the sympathetic and expressive face, al-

a sympathetic voice and a charming personality.—The Public Ledger, Philadelphia.

Mrs. Murray played the music with warm expression, never failing clearness and lovely tone quality, such is the personality of her touch. So dramatic and intense was the feeling at one period that certain people were unable to listen to the sad tale, and had to leave the room. Now



CARL W. GRIMM.

this was the highest kind of a compliment to the quartet involved, namely, author, reader, composer and pianist.

Wednesday Evening.

This took the form of a concert, the participants being of the staff of the Oberlin College of Music, with this program:

Concerto in E flat.....Liszt
Mrs. Leona Hottenstein-Sweet, Oberlin.
Second piano, H. H. Carter.
Ballade for violin.....Sinding
Miss Lottie Demuth, Oberlin.
Tenor solo, Onaway, Awake, Beloved! (from Hiawatha's Wedding Feast).....S. Coleridge-Taylor
Herbert Harroun, Oberlin.
Suite for piano and violin, op. 44.....E. Schuett
W. K. Breckenridge, Oberlin, and Miss Demuth.
Scherzo from Concerto in B flat minor.....Xaver Scharwenka
W. K. Breckenridge.
Second piano, Mrs. Sweet.

Of the players pretty Miss Demuth left an abiding impression, playing with a beauty of tone and wealth of expression surprising in so young a performer. The other players and the one singer were outshone by her playing; Miss Florence Jenney, of Oberlin, also appearing in one number, though not announced on the program.

Thursday, July 3.

The day began with a round table for piano teachers, Thomas a' Becket, of Philadelphia, chairman. Mr. a' Becket made the hour interesting, having as helper Robert T. Braine, of Springfield, Ohio, in the paper, "Are the Art and Business of Teaching Antagonistic?" and aided further by Mrs. Fannie Church Parsons, of Chicago, Ill., who read a carefully thought out paper on "How to Interest Children in Music Study." Mrs. Parsons' evident enthusiasm, her knowledge of the subject and her practical experience in this her life's work made the paper most interesting, so that in another column will be found a synopsis of the paper and her methods.

N. Coe Stewart, chief of the department of music in the public schools of Cleveland, Ohio, and president of the Ohio M. T. A., followed with his round table for teachers

of public school music. This was his subject, followed by the sub-divisions:

The Study of Music in the Public Schools—What Do We Mean by Music Study?—What Theoretical and Practical Branches Are Available for Study in the Public Schools?

The Chairman.

In What Way May Room Be Found in the Public School Curriculum for Broader Music Study?

Mrs. Emma A. Thomas, Detroit.

Have Musical History and Musical Theory Any Value as Disciplinary Studies?—Is Such Study on a Par With that of Mathematics?

B. S. Hoagland, Hutchinson, Kan.

Now this public school music session occurred just at the hour of the round table for organists, and the latter proved so attractive that THE MUSICAL COURIER representative heard nothing of the public school session. One cannot be all over at once. N. J. Corey, of Detroit, Mich., was in charge of the organists. This the sequence of his hour:

Organ Arrangements vs. "Legitimate" Organ Music.

The Chairman.

The Principles Governing the Composition of Organ Recital Programs.

Mrs. Mary Chappell Fisher, Rochester, N. Y.

Mr. Corey handled the subject with skill, directed the entire affair with aplomb, and so made it profitable to the large company interested. The prominent organists were all on hand, and with many queries and anecdotes and quotations from personal experience there ensued one of the most profitable of all the round table hours. The chairman can do much or little, as he happens to be personally gifted in directing and controlling, and as Mr. Corey displayed much fluency in this, things went off well. Mrs. Mary Chappell Fisher's paper was heard with attention, and as a faithful pupil of Guilman it was to be expected she would advise against organ transcriptions in the debate over the matter. This she did with such modest dignity, however, that all were impressed. Quoting what Guilman wrote her, she said: "With a fine execution the public appreciates music written especially for the organ, and it is not necessary to have recourse to transcriptions from operas and other things which have no relation to the tone style of the noble instrument." Her paper on constructing programs was thoughtful, well written, with much advice based on personal experience, and sure to be of benefit to many a careless or youthful organist. F. H. Pease, of Ypsilanti, Mich., was chairman of the round ta-



MARY C. FISHER.

lied with charm of voice and manner, all combined to make the hour most interesting.

The writer fell upon the following:

As a reader, Miss Jones has no superior in America.—Atlanta Journal.

All her work was given with that subtle art and fire of genius which distinguish Miss Jones' recitals.—Atlanta Constitution.

Miss Jones' recitations were faultless.—The Evening Star, Philadelphia.

Miss Jones completely won her audience by her rare ability.—The Lantern, Ohio State University.

Miss Jones held her audience spellbound.—The College Transcript, Ohio Wesleyan University.

Miss Jones' reading was something out of the ordinary. The excellence of her work consists in its simplicity, added to which are



FREDERIC MARTIN.

ble for teachers of voice, S. H. Blakeslee, of Denver, Col., also appearing with "Treatment of the Tongue in Voice Production," and followed by C. H. Thompson, of Toledo, Ohio, with his "Boy Choirs and Their Training." C. M. Bliss, of Fremont, Neb., took part also, with "Some

SEASON 1902-1903—For Concerts, Recitals and Oratorio.

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BISPHAM.**
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of the More Common Faults in Voice Production." E. R. Kroeger, of St. Louis, was again in charge of a piano lecture lesson with this:

Syllabus.—Tone—How obtained; the various kinds of touches; the observance of the laws of dynamics; the laws of expression; the use of the pedals; style.

Various features relative to piano playing: Methods—their use and abuse; the observation of artists; the value of a knowledge of the organ and of the orchestra to a pianist; the study of accompaniment; duet and duo playing; miscellaneous.

Again was there a large gathering to hear the development of the matter, under the skillful guidance of Mr. Kroeger, and again was a pleasant and profitable hour spent. Many teachers gave personal experiences and advice, and in accordance with the importance of the subject and of that most popular of all musical instruments, the much abused piano, interest was acute on all sides.

Thursday Afternoon.

Fannie Edgar Thomas, of Boston, late of Paris, well known as the representative for some years of THE MUSICAL COURIER in the French capital, read her paper, "A Dialogue," which she had read the previous week before the music teachers, or that very small portion which gathered at Newburgh, New York State; here, too, she was heard with attention and interest.

Carl Grimm, the well known theorist, author of "A Simple Method of Modern Harmony," author of a popular piano method, composer of a series of charming teaching pieces (from grade 1 to 4), teacher, and widely active at Cincinnati, Ohio, was the chairman of the round table for musical theory, his paper on "Modern Harmony" having as its basis his own book, simple, practical, right to the point. He read it in earnest fashion, and was heard with attentive interest. Following him came the paper on "Form in Musical Composition," by Anger, previously alluded to in connection with Mr. Boise. Mr. Twichell again gathered about him many devotees of public school music, giving a

and guided her hour in such fashion that it was a pleasure to be there.

At 5 p. m. A. Lockwood gave a piano recital, the feature of which was the appearance of the basso cantante Fred-eric Martin, of Boston, Mass. Lockwood played brilliantly,



KATHARINE BURROWS.

as he always does. Martin sang with superb style, in a voice of unusual sonority and range these numbers:

Qui s'égno (Flauto magico).....Mozart
Aufenthalt.....Schubert
Ich grolle nicht.....Schumann
Serenade.....Tchaikowsky

The low E of the Mozart number, the splendid German of the lieder, causing inquiry as to his possible German descent—not the case, however—and the power and variety of style of the Russian composer's Serenade—all this caused concentration of attention on him, well deserved and flattering indeed. Mr. Martin should be heard in New York.

At 8 p. m. occurred possibly the most original feature of the entire meeting, namely, the concert of compositions by Western composers, under the direction of Ernest R. Kroeger, of St. Louis, as follows:

Piano soli—
Spinning Song.....Wilson G. Smith
Mazurka.....Louis Conrath
Miss Edna Apel, Detroit, Mich.
Tenor soli—
Go Not, Happy Day.....Carl Busch
Janus Am I.....W. D. Armstrong
How Oft When Watching Stars.....W. D. Armstrong
The Clover Blossoms Kiss Her Feet.....W. D. Armstrong
If I But Knew.....Wilson G. Smith
Milton B. Griffith, Chicago, Ill.
Sonata for Piano in D flat major, op. 40.....E. R. Kroeger (St. Louis)
Mr. Kroeger.
Baritone soli—
Song Cycle, from Stephen Crane's Black Riders,
Wm. Schuyler (St. Louis)
Consecration. Goodby. Longing. Darkness. The March
of the Mountains.
Frank B. Webster, Chicago.
Trio for piano, violin and 'cello.....Goldmark
Mrs. Mary Willing, Philip Steinhauser, R. Speil (the Schubert
Trio), of Toledo, Ohio.

Other compositions on this program of Western composers, but not performed because of the absence of the artists, were a sonata for violin and piano, by H. Schoenfeld, of Chicago, Ill.; a series of piano solos by Liebling, Ruifrok, Hyllested, Preyer and Newland, and a bass solo, recitative and aria from "Isaiah" by Willard Patten.

Miss Apel, a sister of Lillian Apel, once the Vienna correspondent of THE MUSICAL COURIER, proved a capable pianist, with well developed technic, united with charming personal appearance. Tenor Milton B. Griffith, of Chicago, formerly of St. Louis, Mo., sang his five songs with much variety of tone, suiting this to the sentiment expressed. His range is large, the two what might be called baritone songs by Busch lying comfortably for him, and the two love songs by W. D. Armstrong, of Alton, Ind., with their fine climaxes also suiting him well. Armstrong's "The Clover Blossoms Kiss Her Feet" especially made a hit, as sung by Griffith, the composer playing the accompaniments to the entire group with sympathy. Urged by the singer he bowed his thanks to the warm applause.* Wilson G. Smith's popular "If I But Knew" made its usual mark, and this composer stood on a chair in the rear of the room to acknowledge the applause.

It is evident that Bishop Cheney's church, of Chicago, has won a prize in obtaining the services of Milton B. Griffith as tenor soloist.

At 6 a. m. July 3 the writer heard beautiful music proceeding from the concert room—music full of the modern passion, yet apparently carefully thought out. As the player proceeded the form underlying the whole was clearly apparent, so that the first thought, that someone was improvising, was cast aside. Hurriedly attiring himself in semi-presentable garments, a rush was made for the hall, but the pianist had disappeared. This was the Sonata in D flat, op. 40, by Ernest R. Kroeger, a work of utmost interest, full of beautiful thematic material, not over difficult, and worthy a place on any program. With this sonata Mr. Kroeger made immense effect at the concert under consideration, each movement calling forth spontaneous applause, until at the end he received an ovation.

Schuyler's "Black Riders" has Stephen Crane's text as basis, difficult to compose, at times quite unrhymical; yet the St. Louis composer makes much of it, Frank B. Webster, of Chicago, singing the entire cycle. Mr. Webster has a baritone voice of power, knows how to use it, partly, no doubt, because of his dozen years' teaching experience, and especially in "The March of the Mountains," the closing song, made a hit.

The Goldmark Trio is well known in New York, and



W. D. ARMSTRONG.

time need not be spent dilating on its merits. It was excellently well played by the Schubert Trio, of Toledo, the artists named above.

Reception.

After the concert a reception was given by a committee of the leading ladies of the association, when acquaint-



MILTON B. GRIFFITH.

lecture lesson, with illustrations on the blackboard, having the teachers sing, and demonstrating the points of his method, which were characterized by simplicity and thoroughness.

Mme. Etta Edwards concluded her voice lecture lesson, begun the day before, to an enlarged circle of live teachers,



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ance was extended and renewed, many old friends of student days in Germany as well as the newer Americans greeting one another over a glass or two o' punch. Still later some kindred spirits met in The Grotto, the beautifully decorated cafe in the basement, and it was early morn ere the party broke up.

Friday July 4.

Independence Day started with a round table for piano teachers, under Chairman J. C. Alden, of Boston, who had



PAULINE WOLTMANN.

two assistants, namely, Miss Katherine Burrowes, author of the "Burrowes' Musical Kindergarten Method," and C. G. Hamilton, of Providence, R. I., who also officiated as accompanist for the morning recital.

Miss Burrowes attracted much attention because of her familiarity with the matter, her system being well known. In connection with her Musical Kindergarten she gave a demonstration, with four young pupils, with this program:

- Miss Keyboard's School.
- Illustrated by Miss Vivian Munroe.
- Audition Drill.
- Miss Florence MacDiarmid, Miss Audrey Love and the class.
- Memorizing.
- Miss Vera Linsell, Miss Eleanor Boyd.
- Staff Notation.
- Miss Florence MacDiarmid, Miss Audrey Love, Miss Vivian Munroe.
- Time Drill.
- By the class.
- Terminology Song, No. 1.
- Illustrated by Miss Florence MacDiarmid.
- Piano selections—
- Falling Snow (Chittenden).
- Miss Vera Linsell.
- Song Without Words.
- Miss Eleanor Boyd.
- Terminology Song No. 2.
- Illustrated by Miss Eleanor Boyd.
- The Note Family.
- Illustrated by Miss Audrey Love and Miss Vera Linsell.

Scale Game.
By the class.
Rhythm Exercises.
By the class.

This Burrowes demonstration was a revelation to most of the teachers present, no less so to THE MUSICAL COURIER man, who has perhaps looked on this recent movement as something superfluous. The four children followed the above program throughout, and the audition class was especially interesting. Starting with the middle C, each, or altogether, named any note played, not by the sense of pitch (for that is born), but by interval reckoning. The children ranged from six to ten years of age. The singing they did was all in order to learn something, and the writing on a blackboard showed their entire understanding of time, &c. This was one of the most interesting hours of the convention, and opened the eyes of many a teacher to successful music teaching of children.

Irene Griswold was a valuable assistant.

At 10 a. m. occurred the last recital, by the contralto Pauline Woltmann, of Boston; the pianist Mrs. M. D. Bentley, of Detroit, and the tenor Ray Finel, also of Boston.

Miss Woltmann sang three Brahms songs superbly—"Wie Melodien," op. 105, No. 1; "Immer leiser," op. 105, No. 2; "Des Liebsten Schwur," op. 69, No. 4—and at one bound achieved for herself a reputation with hundreds from all over the United States. This young woman has a voice of wide range, a musical temperament, illumined by fine intelligence and pleasing personality, which, united, attracted and held attention from the outset. Her enunciation is most distinct, and it is plain that here is a singer with a future, one who should shine in the higher realm of song, namely, in oratorio. Mr. Finel is of the same Boston choir (Frederic Martin, who sang Thursday afternoon, also being a member), and after hearing these three singers one wonders what the combined voices accomplish. Finel sang Handel's "Where'er You Walk" with dignity, catching the true spirit; "Die Einsame" appealed to all, while Strauss' difficult "Serenade" was done in just the right manner, with daintiness of touch, showing the thoughtful singer. In Rubinstein's "The Dream" the singer rose to fine heights, getting such enthusiastic and long continued applause that he was perforce obliged to sing another Strauss song for encore number. Little wonder that he had the week previous made a hit at the Marion (Ind.) State Teachers' Meeting. Mrs. Bentley gave as her share a Prelude and Toccata by Lachner, Joseffy's "At the Spring," and the last movement of the MacDowell "Eroica" Sonata, playing with fluent technic. Mr. Hamilton was a tower of strength as accompanist; everything he played full of sympathy, with abundant technic.

Notes.

J. S. Van Cleve, of Cincinnati, was one of the ubiquitous members of the association, always turning up, whether at a piano lecture lesson, a symposium on vocal music or an organ conference, and always with a pertinent anecdote. He told the story of a pupil who had much to learn in enunciation in singing, for in "Mignon's Song" she pronounced "love" this way:

"To live, to loaf and to die."

'Tis said of him that, though totally blind, he once exclaimed: "What beautiful teeth that lady has!" and when asked how he knew he said: "Because she laughs so much." There is knowledge of human nature for you.

Mary Chappell Fisher was one of the greatly admired members, for her dignity, reposeful carriage and manner, and her gowns were always in beautiful taste. When she read her paper at the organ section one heard many exclamations of admiration for the personality of the woman, as well as for the paper. Able organist, cultured, charming woman, she fills an important place in her large field in Rochester, N. Y.

Said a child who was learning musical nomenclature: "Why, I thought D. C. at the end of a piece of music meant something connected with District of Columbia." She must have been a sister of the other child who said that "If f stands for forty, why two f's ought to stand for 80."

The various caves about the island were most interesting. Entering a veritable hole in the ground, with sheer descent, one came to an immense chamber, with low ceiling, rock bound, chilling cold and icy water, perfectly clear and pleasant to the taste, the whole illuminated with either electric or kerosene lights. This was a characteristic of the Perry Cave, in which it is said Commodore Perry deposited his valuables during his fight with the British. The guide told us of the former presence of what he called "stalacmites," which tourists had chipped off the roof of the cave.

As usual, certain artists turned up missing, among these offenders the following: Herve D. Wilkins, W. Yuncck, Ernest L. Owen, F. W. Wimberly, Robert Kent Parker,



RAY FINEL.

Cora Cross. Their places were, however, filled by those on the ground.

The credit for the success of the meeting just past belongs to these officers:

President—Arthur L. Manchester, Wellesley Hills, Mass.
Vice President—F. A. Parker, Madison, Wis.
Secretary—Francis L. Yorke, 235 W. Hancock avenue, Detroit, Mich.

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Fannie Church Parsons' "How to Interest Children in Music Study."

THIS paper, read at the opening session, July 3, at the Put-in-Bay meeting of the Music Teachers' National Association, was full of much good sense, put in convincing fashion, and was listened to with flattering attention. Mrs. Parsons has made this musical kindergarten for piano her specialty, and the system is covered by copyright. Some of the features are these: Simplicity in outline and material; completeness; it teaches the children to write music "by ear"; the pupils do much real piano work, hence it is not theory alone; the work is to be had by mail. Her ideas on the subject were so well expressed in the paper mentioned that excerpts are herewith reprinted: * * * To what degree should appeal be made to the pupil's curiosity, pride or egotism; in what manner stimulate the desire to excel, without promoting unwise competition; to what motives to appeal, in order to incite the child to do his best; what propensities to encourage and what to suppress—these are some of the questions the kindergarten teacher has to solve. * * * Generally speaking, children, like adults, like to do what they can do well. They do well what they thoroughly understand, and they understand that which is placed before them in a logical, forcible and interesting manner. Mental pictures aid both the understanding and the memory. * * * Children as a rule are interested in the phase of music study which appeals to their love of melody and rhythm. It is only when they are asked to do that for which they see no reason, namely, to persistently practice unmelodious technical exercises, that we find a child opposed to the teacher's desire. Unless music study can be made recreative it is a question if we have a right to deprive little people of their play time. We can expect a certain amount of resistance when we thus frustrate the child's natural desire, and are in duty bound to make the arduous labor of music study as agreeable as may be consistent with good work. * * *

All this and much more Mrs. Parsons said, and it is a fact that many teachers of children present for the first time realized what is possible in this new movement for child study of music.

As Mrs. Parsons had her materials on exhibition, she was surrounded by teachers who were attracted by her presentation of the matter.

ESSIGKE'S CONCERT.—George Essigke is in charge of the music at West Point Military Academy, and recently gave an orchestral concert in Memorial Hall, the band playing pieces ranging from the Chopin Polonaise in A to the "Siegfried Funeral March." This is an ambitious program for a lot of band players, and under Essigke was carried

out well. Concerning his recent playing of violin solos at the Newburgh meeting of the New York State Music Teachers' Association, the *News* said: "Mr. Essigke, a prime favorite, of course surpassed his former standards in the artistic and forceful treatment of his group of solos."

W. D. ARMSTRONG, OF ALTON, ILL.—The pronounced success of the songs of this composer (sung by Tenor Griffith) at the M. T. N. A. meeting, Put-in-Bay, brings inquiry as to his career, which THE MUSICAL COURIER gladly summarizes as follows:

Mr. Armstrong is musical director of Shurtleff College, Upper Alton, Ill., the oldest institution in the Mississippi Valley, dating from 1827, in which a high standard in music is maintained, his associates being of recognized standing. He is organist at the Church of the Unity, St. Louis, and has there in the past ten years played almost the entire repertory of organ music, the Sunday services being models of program making, containing only legitimate organ compositions from the old and modern schools. He was president during 1890-1 of the Illinois M. T. A.; is vice president, for Illinois, of the M. T. N. A.; also president of the music section of the State Teachers' Association. Over 100 of his compositions exist, published in America and Europe, the best known being those for organ and church. An enthusiastic worker in the Illinois M. T. A., the meetings during his administration touched the highest point in the history of the organization. Liebling, Kroeger and others have written in warm praise of his "Elements of Musical Notation," while Eddy, Kimball and standard musical magazines have said enthusiastic things of his playing and compositions. His songs made a pronounced hit at Put-in-Bay before an audience of critics.

PREPARES FOR GUILLMANT.—Mary Chappell Fisher, of Rochester, N. Y., a pupil of Alexandre Guilmant, prepares pupils for the noted French organist. The standing of Mrs. Fisher is well known as of the highest, and her recent appearance before the National Music Teachers' Association, at the Put-in-Bay meeting, was of much interest.

Mrs. Fisher will chaperon and introduce such as wish to go to him next year.

BROUNOFF SACRED MUSIC FESTIVAL.—Platon Brounoff, in charge of the Seventh Street M. E. Church music, gave last night a summer night's sacred music festival at the Seventh Street Church, Rev. John R. Henry pastor. There were choruses by the junior and senior choirs, and solos by Master Michel Shapiro, violinist, Mr. Brounoff and others.

Goodrich Pupils.

AMONG the advanced pupils of the Goodrich normal session, which closed July 18, were Miss Harriet M. Phillips, teacher of piano and analysis at Drake University, Des Moines, Ia.; Mrs. H. S. Bentley, harmony, analysis and memorizing; Mrs. F. S. Wardwell, harmony and analysis; Fred. S. Miller, harmony and composition; Lewis G. Muniz, counterpoint and form; Robt. W. Wilkes (a recent graduate from Manhattan College), counterpoint.

Mr. and Mrs. Goodrich leave the city July 19 for Hill View, Lake George, and will return to "Carvel Court" about September 10.

HENRY LOWELL MASON.

WE notice in the *Profession*, July number, an article by Henry Lowell Mason on the history and the development of the American cabinet organ. It is an interesting sketch of the history of the reed instruments, and it is to be continued in the September number. It explains the difference between the force, or pressure, and the exhaust, or suction, bellows. Mr. Mason says that the free reed was known from early times in China, but was greatly developed in 1810 by a Frenchman named Grenié. We believe that there are some documents in existence in the British Museum that will show that the free reed was originally, even before the days attributed to the Chinamen—which is a kind of general proposition not susceptible of evidence—used in the Caucasus or on the shores of the Black Sea in Russia. It is many years ago since this question arose, and at that time some investigation was made, and this led to the discovery of that peculiar fact; and, while the Chinese proposition cannot be proved, the evidence of the latter one is at hand, and, of course, it requires some lover of this question of the free reed to go into the investigation seriously and get at the truth, and then it would not be worth very much except as a historical fact.

Mr. Mason goes into the etymology question regarding the source of the name "organ," and then tells us that the English word "Lad" is equivalent to the German word "Knabe." That would mean therefore that if it were an upright Knabe it would be an upright Lad in English. But how is it possible to apply the word "Dunce" as derived from John Duns Scotus? Of course he was called at home John Duns. It was only after he left home that he was called Scotus, coming from Scotland; and, by the way, Mr. Mason can find his sarcophagus in the crypt of the Romanesque Church in Cologne. He was not a dunce, and he was not looked upon in his day even as a dunce, as is frequently the trouble with us, for the world only recognizes our greatness after death. He was recognized while living as a profound scholar. How, then, did the word "dunce" apply, and whence? This is very interesting. Duns Scotus was also known as a lover and writer of music, but he lived too early to get an opportunity to play improvisations on the beautiful Mason & Hamlin organ.

Mariner's Summer School.

FREDERIC MARINER, who opened a piano school at Bangor, Me., some time ago, is conducting a special summer course of five weeks. Many of the pupils enrolled are Sisters of Mercy who represent the convent schools in the principal Maine cities. Semi-weekly recitals are given Monday and Friday afternoons.

MR. CURTISS' VACATION.—C. C. Curtiss, who controls the Fine Arts Building, Chicago, reached here on the St. Paul on Sunday after a tour of two months in Europe, which was hugely enjoyed by him. He left for Scarborough Beach, Me., where he will remain for some time on a vacation.

ERICSSON BUSHNELL ILL.—Ericsson Bushnell, the well known concert and oratorio baritone, is reported to be seriously ill at his summer home, Pine Orchard, near New Haven, Conn.

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Madame Lankow is going abroad to place several finished pupils. She returns and resumes her work on November 1.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

SINCE the graduation exercises in June the American Conservatory has given two fine morning recitals, chiefly to introduce piano pupils of Mrs. Gertrude Mordough. The first program was by Miss Helen Lawrence, who played, among other numbers, the first two movements of MacDowell's "Tragic" Sonata, also his "Witches' Dance." The contralto, Louise Blish, sang Liszt's "Loreley" and a group of good songs by Weidig. The playing of Miss Lawrence was riper technically than musically, though she played the dramatic introduction of the sonata rather impressively, and the other MacDowell number was given with some musical flow. It is proper to say that her technic seems now adequate for ordinary purposes, and if she will give her next years to cultivating a better feeling for tone and musical warmth she will be an enjoyable pianist.

Miss Blish sang the "Loreley" with sincerity, and as her voice is rich in quality her singing was pleasant to hear.

The second program was played by a pair that were juvenile in years and height but old hands and almost full grown musically. They were Mrs. Mordough's pianist pupil, Master Bertie Hyde, and Jan Van Ord's twelve year old violin pupil, Ethel Freeman. Either of the youngsters has talent enough. The little girl is more industrious and may get further. She is decidedly classic in style and she played a Handel sonata with real breadth and musical beauty. She is easily the best twelve year old violin talent that has been before us this season in Chicago.

Hyde is a good one, too. In face, figure and bearing he seems a close copy of the splendid young pianist Wilhelm Backhaus, of Leipsic, who, though still in his teens, has been playing successfully in London. Hyde played a D major Sonata by Haydn, the second Liszt Rhapsody, a well written Valse by Mokrejs, of the conservatory, and some smaller pieces. They were all well played.

At Evanston, the organist Clarence Dickinson has reached the fourth of a series of summer concerts held in different churches of the city. On Tuesday evening, July 8, he had the assistance of the contralto, Mrs. Ella Kirkham, and the tenor John B. Miller. Mr. Dickinson brought the Allegro Appassionata from Guilman's Fifth Sonata, the march from Widor's Third Symphony, the scherzo from Lemare's First Symphony and smaller numbers. Mr. Dickinson is bringing new interest to organ playing in Chicago and vicinity. The Evanston churches have been well filled at all of the recitals of the present series. He plays in superb spirit, with musical intelligence and with good command over his instrument. Mrs. Kirkham pleased her audience greatly by her singing of two groups of songs. Mr. Miller was equally successful in one group comprising Ganz's "What Is Love?" Chadwick's "Nocturne" and Gounod's "Lend Me Your Aid."

Miss Alice Getty, a former pupil of William H. Sherwood, but now of Paris, is gaining prominence in the French capital. A cable dispatch, under date of July 5, speaks of the young American pianist and composer as follows:

"Miss Alice Getty, of Chicago, now in Paris, has published a collection of Franco-American songs, which is a

most successful feature of this season of musical solos. The Countesses of Cotlegon, Mannheim and Trobriand had Miss Getty's songs sung simultaneously at their receptions last night."

The idea that a Chicago girl should become a successful composer fascinates the fashionable Parisiennes, who hitherto had not considered the United States artistically. They had looked upon it only as a country contributing 40,000,000 francs annually to the incomes of French titles. Miss Getty is reported to be a prominent character in one of Lillian Bell's novels of Franco-American life.

Again two of Mrs. Regina Watson's pupils distinguished themselves lately in some recital work. Miss Veronica Murphy played a thoroughly artistic program at Grand Forks, Dak., and the local papers unite in declaring it the most enjoyable concert of the season. Miss Murphy seems to be successfully launched on her professional career.

On the evening of July 2 Miss Emily Parsons, also a Watson pupil, gave a recital before the Chicago University, playing Schumann's "Faschingsschwank," Nocturne, op. 27, and Waltz, op. 42, Chopin; Schulhoff's "Le Trille," MacDowell's "Hexentanz" and Mazurka Etude, by Regina Watson. Miss Parsons, who, previous to studying with Mrs. Watson had been for two years under Heinrich Barth, of Berlin, is a most promising young lady, and in the year and a half with Mrs. Watson her progress has been marked. She plays with finish, and her touch and tone are round, full and musical. Her phrasing on this occasion was pure and well defined, and her technic fully adequate to the task she had set herself. The audience showed its appreciation by hearty applause, and altogether Miss Parsons won for herself an assured position in Chicago's musical life.

A delightful vocal recital was given at the Sherwood Music School on Friday evening, June 27, by the pupils of Mrs. Stacey Williams, who will be a member of the faculty of that institution after September 1. An interesting program was rendered and a large audience was present, many listeners being compelled to stand. The finished work performed by the singers, under Mrs. Williams' tutelage, was a surprise to all, and was characterized by purity of tone and the remarkable ease with which each number was given. Among the young artists who assisted on the program were Mrs. Lois Estelle Seeborg, of Milwaukee; Mrs. Jeannette Lambden, Miss Elizabeth Peickert, whose rendition of the "Waltz Song" ("Romeo and Juliet") created great enthusiasm, and Mrs. Harry Dodson. Special mention is due each of the above named singers, while Miss Cecil Osik, the possessor of a beautifully trained contralto voice, was recalled after her singing of Bradsy's beautiful ballad.

After the program a reception was held and dainty refreshments were served. Mrs. Williams will leave for the West this week for the benefit of her health, and will visit Utah, New Mexico and Colorado points. She will be accompanied by a number of her pupils, and will re-

turn to take up her work at the Sherwood Music School on September 1.

A new work on "Music Study and Interpretative Technic," by William H. Sherwood, will soon be published by O. Ditson & Co. It will be an exhaustive embodiment of Mr. Sherwood's ideas of training mind, muscle and nerve to unity of purpose, containing a minute analysis of details of musical parts, equally subdivided control and training for technic and the relation of one to the other. There will be some fifty pictures of the hand, wrists, &c. In several respects the work has not before been attempted in print, and is the result of the many requests and inquiries which have from time to time come to Mr. Sherwood for a publication of this kind edited by himself.

Dr. Florence Ziegfeld, president of the Chicago Musical College, arrived home on Thursday from abroad. Announcement will be made later of important acquisitions to the staff of the great music school as a result of his trip.

The artists under C. R. Baker's management are well scattered over the world this summer. Carrie Bridewell has left for Italy; Electa Gifford reached Melbourne, Australia, on July 4; William H. Sherwood is at Chautauqua, N. Y.; William A. Howland is spending his summer on the Massachusetts coast; E. Russell Sanborn is on the Maine coast; Mabel Geneva Sharp will go to Colorado; Leon Marx to Bay View, Mich.; Harry J. Fellows is summing at Cambridge Springs, Pa. Mr. Baker will be found in his office all summer looking after their interests.

The Sherwood Music School will soon issue a handsome year book, a copy of which may be had upon application.

The Columbia School of Music has added Clarence Dickinson to its faculty as head of the theory, composition and organ departments; Charlotte Demuth as head of the violin department, and William A. Willett as head of the voice department.

Milton B. Griffith, tenor, has come from St. Louis to reside and teach in Chicago. He will also be heard in recitals.

SIDNEY BIDEN.

Here are two recent press notices of Sidney Biden, the baritone:

Sidney Biden's dramatic and forceful Elijah was another unexpected treat. To successfully portray Mendelssohn's greatest character requires qualities bordering on the operatic, and as Mr. Biden's experience has run mainly on the concert stage his electric success was all the more remarkable. Most of Elijah's score lays high, and this was further sharpened by having the two pianos used for accompaniments at concert pitch. Mr. Biden's voice was specially effective under these conditions, as the upper register has the clarity of a tenor, yet of substantial, sonorous timbre. The immensely difficult aria, "Is Not His Word Like a Fire," with its trying modulations, was given with intense energy, while the exquisite lament of the prophet in the wilderness was an even greater triumph, sounding the deepest notes of pathos and suffering.—Joliet News, May 3, 1902.

Biden was the bright particular star of the evening, because Elijah is the star of the oratorio. And also because Mr. Biden did all that Mendelssohn expected of the part. Some of his best work was in the recitatives that were not to be understood as the best music, the most pleasing harmony and melodies. Some were intricately arranged, difficult of interpretation and masterful of technic. They were done perfectly. Others were more plaintive, sweet, graceful, spiritual. These were the best. All showed a rare voice, capable of revealing the sentiment of the prophet in his various moods. Mr. Biden is by all odds the best baritone ever heard in Joliet.—Joliet Republican, May 3, 1902.

ANNA JEWELL.—Mrs. Anna Jewell, the well known pianist, has been compelled to postpone her proposed European trip because of illness, and, when her strength permits, she will go to the Adirondacks, there to recuperate for the fall season, which promises to be a busy one for her.

Miss Katherine E. Noble, of Warrensburg, N. Y., won the musical honors for the year at the Hudson River Institute at Claverack.

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727 EMMA SPECKELS BUILDING,
SAN FRANCISCO, July 7, 1932.

THE weather at the present writing is decidedly warm, and if the musical population of our town has fled to seaside and mountain it is not at all to be wondered at. The present temperature is enough to sap the energy of the most ambitious and lay all good resolutions for summer work in the dust. There have been very few musical functions of any sort or kind with the exception of a few belated pupils' recitals, though the presence of Mrs. Beatrice Priest-Fine in the city is prophetic of "something doing" in the near future. Mrs. Fine is a great favorite here, where her clear, sweet soprano has been heard to advantage in many high class music programs, and I hear that she has placed herself unreservedly in the hands of Isadore Luckstone, who has done much for more than one California professional. Mrs. Fine is a most engaging little woman, and her emigration to Gotham was accepted with deepest regret by her hosts of friends in San Francisco.

The song recital given by Mrs. Cecelia Decker-Cox, the favorite contralto, was a great success, and went far to confirm the former conviction of that lady's talents in the minds of all who had previously formed the best impression of her ability as a singer of merit.

Mrs. Cox is a pupil of Madame von Meyerinck, and is a first assistant teacher in the von Meyerinck School of Music. She had arranged a most artistic program, which was rendered according to its varied requirements in German, French, Italian and English, not to except Grieg's powerful "Autumnal Gale," which she gave in the original Danish. Mrs. Cox was at her best in the "Orpheus" aria, and the songs from the song cycle of von Fielitz and the "Dreams" of Wagner and Schumann's "Freuen Liebe und Leben" were given much poetry of interpretation. The trios made a pleasing break in the program, that from Wagner's "Rhinotochter," from "Die Götterdämmerung," being enthusiastically encored. All the numbers were well received, and Recital Hall of the von Meyerinck School was packed with an enthusiastic and representative audience. Mrs. Ernest Lachmund, the gifted pianist, who came home last year from a long period of study in Europe, was the evening's accompanist, taking the usually thankless task at a moment's notice, as the regularly engaged accompanist was taken suddenly ill, and Mrs. Lachmund's work was of an order that convinced her hearers that the substitution was a most happy one. Following is the program:

An die Musik (To Music).....Schubert
Träume (Dreams).....Wagner
Aria, Che Faro Senza Euridice (from Orpheus).....Gluck
Trio from Orpheus.....Gluck
Mrs. Morhead, Miss Craig, Miss Feldheim.

Madrigal.....Chaminade
Berceuse.....Chaminade
Autumnal Gale.....Grieg
(In the original Danish text.)

Gute Nacht (Good Night).....Franz
Ständchen (Serenade).....Franz
Trio, Song of the Rhinedaughters (from Götterdämmerung).....Wagner
Misses Heath, Craig, Feldheim.

Songs from the cycle, Elland.....von Fielitz
1. Secret Meetings. 2. Moonlight Night. 3. Anathema.
Who'll Buy My Lavender?.....German

A recital given at the von Meyerinck School of Music on June 12 brought out a number of young singers for the first time, and considering the effect of stage fright and nervousness attendant on a first appearance the work done was most creditable. At the conclusion of the program Mrs. von Meyerinck presented Mrs. Cecelia Decker-Cox with a diploma for superior work as a singer and a teacher in the school. Afterward the débutantes held a reception to their friends in the parlors of the school. The following are those who made their début on this occasion: Mrs. Stanley W. Morhead, Mrs. Edward Preston Brinegar and the Misses Madeleine Hislop, Olga F. Herman, Jessie Burns and Marguerite Schleaf.

The juvenile department of the von Meyerinck School held a recital on Thursday evening, May 29, and presented a very enjoyable program made up of songs, piano numbers and dances, interspersed with recitations. Following are the children who took part: Anna Holon, Alice Levy, Hazel Sexton, Miriam Pearl Giles, Herbert von Meyerinck, Wessie Skillen, and three pupils of Señora Matildita: Jasmine Sidlowski, Florence Goodman and Isabel Higgins.

"The Idol's Eye" is on at the Tivoli Opera House seemingly with no loss of any of the favor shown it in former seasons. Ferris Hartman is, as usual, the funny man, with Agnes Graham, Annie Meyers Cunningham, Eddie Webb and the rest of the Tivoli leads in the cast. "The Toy Maker," despite its being in its second season, was greeted with big houses, and one of the finest bits of imitation it was ever my good fortune to witness was the Doll of Annie Meyers, which was certainly the most mirth provoking as well as artistic performance ever witnessed on the Tivoli stage. Withal, the little lady made a lovely picture, notwithstanding the fact of her having a grown daughter of her own. She is a little artist, and her work is always more than satisfactory in any role she undertakes. Ferris Hartman is a bit wearisome with his oft repeated stuttering, which he carries into every character he portrays, but the laugh is still with him, and he is always a favorite with the masses. Fishers are putting on more Weber & Fields burlesques, which draw crowded houses—"Pousse Café," "Antony and Cleopatra," and many mirth provoking sketches interspersed.

Among the prospective fall concerts are three of Enid Brandt, our little "wonder child," and Maurice Robb, the baby pianist, both of whom are preparing concerts for the near future.

MRS. A. WEDMORE JONES.

Dr. Florence Ziegfeld, president of the Chicago Musical College, of Chicago, reached this city on the Kaiser Wilhelm der Grosse on Tuesday last from Europe.

KALTENBORN AT THE CIRCLE AUDITORIUM.

CROWDED houses are the rule at the Circle Auditorium, Broadway and Sixtieth street, where the Kaltenborn Orchestra is giving its summer night concerts. The house is one of the cosiest and brightest in the city, and even on the hottest nights it is delightfully cool.

The reputation which Mr. Kaltenborn has made in past years he is ably sustaining this season, and programs covering the entire range of high class music are the offerings at every concert. Each night is set apart for a certain class of music for the general program, to which is invariably added a selection of Wagner and Strauss. The usual arrangement is:

Monday Night—Request.
Tuesday Night—Symphony.
Wednesday Night—Miscellaneous.
Thursday Night—Wagner.
Friday Night—Operatic.
Saturday Night—Popular.
Sunday Night—Sacred.

Pupils of S. C. Bennett.

MISS IRMA HAIGHT, of Quincy, Ill., is taking a summer course under Mr. Bennett. Miss Haight is a singer and a successful teacher in the Quincy Conservatory of Music.

Miss Ruth Peebles has become very popular with the audiences at the Tremont Theatre, Boston, in Henry W. Savage's "Prince of Pilsen" company.

Miss Edna Hunter is also doing some good work in William G. Stewart's opera company. She has a voice of good quality.

M. Vernon Stiles is spending his vacation at his home in Kansas City, where he is kept busy singing at social affairs.

Mr. Bennett will teach until August 20, and after a short vacation will reopen his studio in Carnegie Hall about September 15.

Miss Carrie Rosenheim, the well known teacher of singing, who is the Baltimore representative of THE MUSICAL COURIER and of the music staff of the Baltimore News, sailed this week for Europe. She will spend the summer in Germany and France, returning late in September with Miss Kimball, the pianist, of Washington, who is again studying in Vienna with Leschetizky.

A MUSICIAN (a lady), well known, with superior antecedents, long experience and study abroad with leading musicians in the great art centres, and acquaintance in musical and social circles, having now connected herself with a well founded enterprise for real American home life and European study abroad, and at present engaged in one of the leading music schools of Dresden, desires to take with her a select number of young ladies for musical study. Special opportunities for a concert career. Lectures on music and art; visits to museums and galleries; chaperonage for travel; expense of board, lodging, light and fuel; use of piano; French and German; \$70 per week. Highest references given and exchanged. Address by letter DRESDEN, 530 Fifth avenue, New York.

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"Led his forces with enthusiasm and energy."—*Sun*.

"Brought the whole audience to its feet."—*Daily News*.

"The 'Battle of Maillia' took the house by storm."—*Times*.

"Nothing will stop his metropolitan progress."—*Evening Sun*.

"The quality of the band is excellent."—*Telegram*.

"A well balanced, intelligent organization."—*America*.

"Popular features galore."—*World*.

"The main floor and boxes were filled early."—*Tribune*.

"Easy to see that he has been brought up in a musical atmosphere."—*Post*.

"A musician of serious bent; has humor too."—*Mail and Express*.

R. E. JOHNSTON, Manager Duss and his Band and Lessee of "The St. Nicholas."

TWO VON KLENNER PUPILS SECURE POSITIONS.

MISS GRACE AMES, who studied here in New York with Mme. Evans von Klenner for several years, is now filling one of the best choir positions in Minneapolis, Minn. Miss Ames formerly lived at Davenport, Ia., and before leaving there for the Northwest a Davenport contemporary published the following sketch:

Davenport has lost the charming soprano Miss Grace Ames. For several years her voice has been heard in the choir of the Calvary Baptist Church of this city, and on special occasions in other churches and in concert. She was invited to sing in the Wesleyan Methodist Church in Minneapolis last Sunday, and she did so to the delight of all who heard her, and a flattering offer for her to become a member of the choir of that church followed. Miss Ames accepted and left here Friday evening for Minneapolis for permanent residence. She will begin singing regularly in the church to which she has gone to-morrow. The Minneapolis church had been trying to get a suitable soprano for its choir for many weeks, and the selection of Miss Ames is made all the more complimentary when it is stated that she was chosen out of twenty-one other sopranos who had been given a trial opportunity to sing before the congregation. Her departure from here will be greatly regretted, and particularly by the large number of music lovers who on numerous occasions have been delighted by her singing.

Miss Ada L. Lohman, a Brooklyn, N. Y., pupil of Madame von Klenner, has been engaged as teacher of music in the public schools of Brooklyn in a competition with many applicants. Miss Lohman is the soprano soloist of the Dutch Reformed Church at Jamaica, L. I.

Antonia H. Sawyer.

MRS. ANTONIA H. SAWYER, the contralto, went South recently to fill several engagements. The Richmond (Va.) Times of July 8, 1902, published the following:

A few music loving folks in the parlor of the Jefferson Hotel and a crowd on the street outside quick to respond to the sound of a splendid voice, enjoyed a great treat on Saturday night when the rich notes of Mrs. Antonia H. Sawyer's beautifully cultivated voice was heard in a half dozen of her choicest selections. Beginning with "Oh, Rest in the Lord," from "Elijah," and rendering it in such perfect taste as to make it a masterpiece in artistic production, she added a succession of her favorite songs in German and French, and closed an impromptu evening of song with Nevin's "Mighty Lak' a Rose" in a style so faultless in enunciation and exquisite in feeling as to make it linger long as a delightful memory. Very

graciously she consented to sing a solo during the morning service in historic old "St. Paul's," and by special request repeated "Oh, Rest in the Lord" as a fitting climax to the subject of the sermon. It was a notable event in the old church and the occasion must be rare when its walls will reverberate the rich, round notes of a voice so happily blending power with pathos, with breadth of compass and from the lips of an artist whose personality is simply charming.

NEW OPERA IN LONDON.

"A PRINCESSE OSRA," a new opera adapted from Anthony Hope's novel, libretto by Maurice Baring and music by Herbert Bunting, was given its première at Covent Garden, London, on Monday evening.

A review of the work will be found in due course in the regular London letter in this paper.

Miss Edith Milligan.

MISS EDITH MILLIGAN, the fourteen year old pupil of Leopold Wolfsohn, will play Schubert's Variations, op. 142, and a Waltz, op. 34, by Moszkowski, with the Kaltenborn Orchestra next Monday evening.

Miss Milligan, who made her début this spring, has already been engaged for a large number of concerts next season, and in October she will give a recital at the Waldorf-Astoria.

FREDERIC LAMOND.

THE management of Frederic Lamond, the pianist, who is to play here next season, has been placed in the hands of George W. Stewart.

Tenor Calthrop.

THIS tenor sang recently in Watertown and Newark, when a local paper had this to say:

Everard Calthrop sang the beautiful "Cujus Animam" with feeling and fine effect. * * *

Following this number Everard Calthrop sang three songs by Mr. Phillips, which he gave a sympathetic interpretation. The second of the group, a setting on "Thou'rt Like Unto a Flower," was a musical gem, and as given by Mr. Calthrop was a delight.

So enthusiastic was the applause that the singer was obliged to repeat the last of the group, and the composer was honored as well by a huge bouquet of carnations presented by the chorus.—Syracuse Post-Standard.

Obituary.

Karl Piutti.

AS recorded in the Berlin branch budget last week, Karl Piutti, the distinguished German organist, composer and teacher, died last month in Leipzig. Piutti was born in Elgersburg, Thuringia, April 30, 1846. He studied at the Leipzig Conservatory, became in the course of time a member of the faculty and continued teaching there for twenty-seven years. Many Americans studied with him. In 1880 Piutti succeeded Rust as organist of the Thomaskirche, in Leipzig. His organ music is as popular in England and the United States as it is in Germany. Besides his many scores, Piutti wrote and published a valuable text book under the title "Regeln und Erläuterungen zum Studium der Musiktheorie." A brother of the composer, Max Piutti, taught music at Wells College, in the western part of New York State, and he left some interesting manuscripts on folksongs in America.

Benjamin Bilse.

The cable on Monday announced the death of Benjamin Bilse, the veteran orchestral conductor, after a lingering illness. Bilse was born at Liegnitz, August 17, 1816, and therefore lived to the ripe age of eighty-six years. He organized the Liegnitz Orchestra, and made numerous concert tours. In 1864 he settled in Berlin, and there, at the Concerthaus, gave concerts that under his direction enjoyed popularity for twenty years, or until 1884. Ten years later, in 1894, he was retired with the title "Hofmusik." Bilse encouraged many young and talented musicians at the beginning of their career, and was greatly venerated by these.

Carl Ziegfeld, secretary and treasurer of the Chicago Musical College, is in this city on a tour of inspection of the musical institutions.

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